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• PRO and CON . . .

Gentlemen:

How about a picture of Alexandra Danilova on the Cover of your magazine? We always save the covers of THE AMERICAN DANCER as they make lovely pictures for the walls of the studio. I think I have seen every member of the Ballet Russe—stars—on your cover with the exception of Danilova, and some of them several times, at least once a season. But in all the years the Ballet has been visiting us, I haven't seen Danilova's photo on the cover. I never miss a copy so I am quite sure of this.

Your recent article about her was very delightful and so was the accompanying photo. But how about a lovely dancing pose —and on the cover so we can add it to our collection.

Sincerely yours,
THEDA SCOTT,
New York, N. Y.

EDITOR'S NOTE: *Sorry for this omission. We shall present a cover picture of Alexandra Danilova in the near future. You will find many excellent dance poses of Miss Danilova in the* DANCE EVENTS REVIEWED *and* FOOTNOTES *columns of recent issues.*

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Vol. XIII, No. 9 THE AMERICAN DANCER JULY, 1940

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• PRO and CON . . .

Dear Miss Howard:

Maybe you can tell me why it is so many teachers present over long recitals.

In most cases it is an ordeal to attend a studio recital even for the parents and friends of those who are in the cast to say nothing for those individuals who are attending to find out what teacher in their community would be suitable for their child.

Many of the teachers tend only to keep prospective pupils from attending their studio because of a faulty recital, which may in no way reflect on their teaching ability.

It seems to me, that most teachers would benefit greatly if they were to use a plot for their recital and present it in story form so that there would be something to hold the interest of the audience.

Cordially,

ONE OF A RECITAL AUDIENCE,
Long Island.

EDITOR'S NOTE: *It seems to me that you have been unfortunate in attending only those recitals that are poorly presented. Many teachers present excellent performances, and often use a plot for their production. In most cases, the recital is presented to give the student stage presence and poise as well as to show his accomplishments. Therefore, in order to give each in the cast a fair chance, it is not always possible to present a story-form production, nor to keep*

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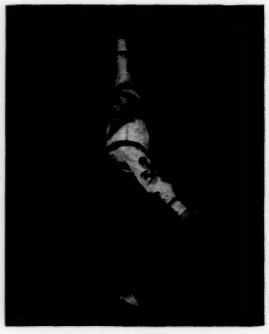

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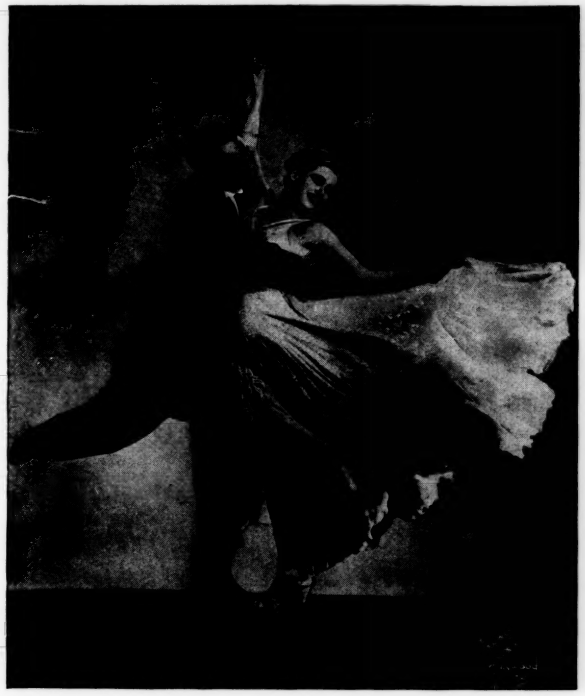

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• **PRO and CON . . .**

the recital very brief. Then, too, some of the teachers believe it to be important that all of their pupils participate regardless of the number of lessons received or personal skill. It has long been a controversial point as to whether this is a good policy, however, when one attends a recital, they must be broad minded and take into consideration such facts as whether the children cast in the production are presenting numbers suitable for their age and ability.

•

Dear Miss Howard:

I have read with interest your Summing Up in the January issue of THE AMERICAN DANCER as well as the many letters on the same subject in the following issues.

But now the question arises in my mind is: *What has happened to Nijinsky?* I have not read of his arrival here nor that he is expected.

I'd appreciate it if you would let me know, for I have been wondering what the outcome would be.

Very truly yours,
CAROLYN HAMPTON,
Dearborn, Mich.

EDITOR'S NOTE: *Nijinsky has not arrived in this country, and is not expected as the authorities have barred his entrance.*

•

Gentlemen:

For the past few months I have wanted to write to compliment THE AMERICAN DANCER on the two new additions—*Trends in Education* and *Via the Grapevine.*

I had dared not hope that these would be monthly features, but see that THE AMERICAN DANCER has again come through and truly presents *all* the news of the Dance World.

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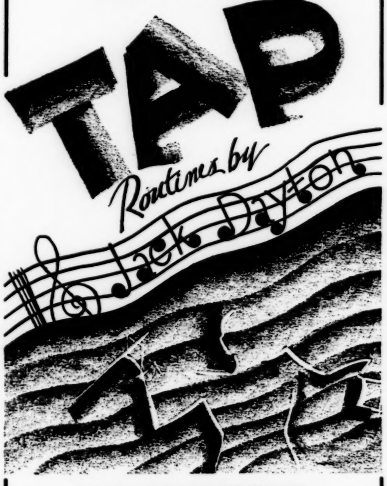

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• PRO and CON . . .

A rising vote of thanks and best wishes for the continued success to the magazine that supplies the profession's every need.

Yours truly,

ALICE BAILY,
St. Albans, N. Y.

•

Dear Miss Howard:

Congratulations, Miss Howard, for having successfully published THE AMERICAN DANCER for the past thirteen years.

THE AMERICAN DANCER MAGAZINE has always been an inspiration and a guidance as long as I can remember and I sincerely hope it will continue to be the same help to the dance public in the future.

I would also like to comment on your *Summing Up* column and the cartoons that have appeared in the issues at various times —I would like to see more of them! Your opinions always seem to be fair and unbiased.

Again—good luck to you—and may the magazine continue to prosper in the years to come. Cordially,

BILL PILLICH,
New York, N. Y.

EDITOR'S NOTE: *We wish to thank Mr. Pillich and also all those who sent telegrams and letters of congratulations. We shall continue to give the same service we have striven to give in the past.*

•

Dear Miss Howard:

I am a young dance teacher, 21 years, and have been working as an assistant for the past three years. I am planning to open my own studio this fall in another town. Although I am told that I am a good teacher,

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• PRO and CON . . .

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I also thought it advisable to join a Teachers' Organization. While I can see the benefits of organized effort, a few of the teachers in the profession I have spoken to have pointed out that it is not essential and is quite unnecessary to join one of the Associations, as there are few benefits derived.

My family and former teacher advised against both courses and thought it unnecessary and that I should wait until I had at least a year's experience in my own school, so that I would be in a better position to know what I wanted. My parents have consented to let me go to New York and now I wonder if I would be doing the right thing.

Going to New York to study would naturally be quite expensive and money is an important item especially at a time like this when I am starting into a venture of my own which will also be expensive to start. I wish you would advise me as to whether I am right in going ahead or not.

Sincerely,
C. J.

EDITOR'S NOTE: *Apparently you are a very intelligent young lady and have given these questions quite a bit of consideration.*

The training and experience you have had should make you a good dance teacher, but we believe you should come to New York

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•

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a point comes up for discussion, the solution is most always to be found in one or more of the issues.

You must find more and more admirers each and every month, and if the dance field follows the advice and views put forth in your columns, there will be no complaints of any sort to be found.

Best wishes for your continued success and looking forward to receiving my next issue, I am

Most sincerely,
MADELINE TOWNSEND,
Park Ridge, N. J.

•

Dear Miss Howard:

Please read my letter. I knew of no one else, so I thought I would write to you.

I have received my diploma from Senior High School and took a six months' business course. Just before my course was completed I got a job and have been working ever since as a stenographer-bookkeeper.

From the time I was a little girl I have always had the desire to dance, but my family could not afford to give me dancing lessons. When I was fourteen I finally got to take some dancing lessons, which included tap ballet and toe. I love ballet and every-

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thing it stands for, and have read several books and magazines on dancing.

I want to know if I am too old to start seriously training. I am eighteen, and have read that a girl would be too old at fifteen.

I cannot get the training in the town where I live that I would like to take. I cannot afford to go outside the city in which I live for lessons. I would like to take three or four lessons a week with hours of practice every day, for I realize that this is the only way to accomplish anything.

I have tried to keep my body pliable and in form with the few exercises I know. So, please tell me whether I should go on with this or whether I should abolish the whole idea and concentrate on my good fortune of having a job in which to take up my spare time.

(Name withheld.)

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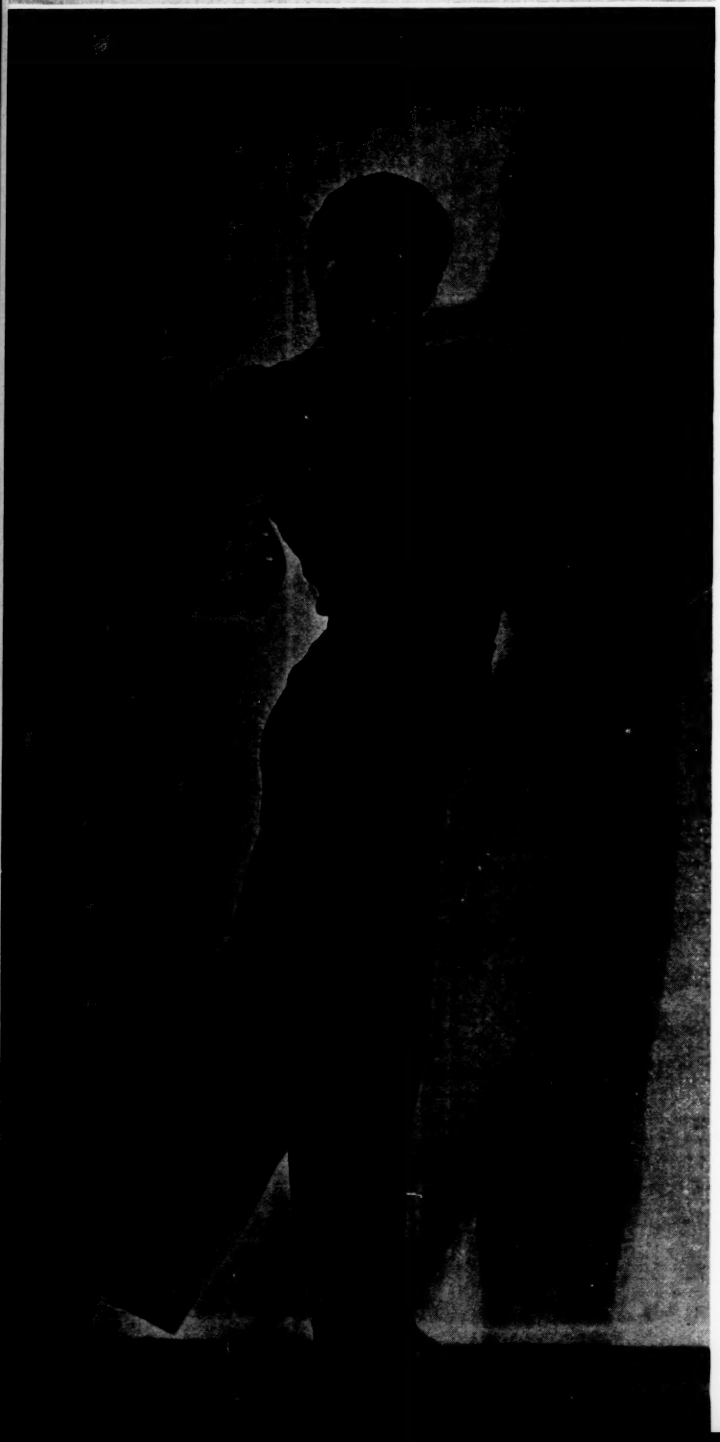
The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*



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PAUL HAAKON *as he appears at the New York World's Fair 1940 in Catherine Littlefield's "American Jubilee"*

—Murray Korman

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JOSE LIMON, *distinguished exponent of the Modern Dance, now appearing in the Schubert production "Keep Off the Grass"*

—H. Hewett

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THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

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Summing Up

by

RUTH ELEANOR HOWARD

Since its inception THE AMERICAN DANCER has been urging dance teachers to band together for their common good . . . for the very survival of the profession . . . but on some sides there is always the retort . . . "we're doing alright by ourselves . . . what more will membership in an organization offer us?"

■

Other industries recognize the necessity of combining their efforts to offset competition from other fields. The paint dealer's greatest competition, for instance, is not necessarily from another paint man, but from the wallpaper or linoleum industry which says "paint is unnecessary . . . it is old-fashioned"—and therefore he joins forces with his erstwhile competitors to sell the idea of the desirability of paint above all else. So it is the dance teacher whose nearest competitor is the music teacher, for instance, rather than fair or unfair competition from the dance teacher in the next block.

■

Pointing this out has caused some to respond to the need to sell dancing through organization . . . the threat of WPA competition awakened others . . . the menace of a dance teachers' union manned by laborites convinced still more . . . but always there were some who remained aloof and thought they could survive and be stronger if they stood alone.

■

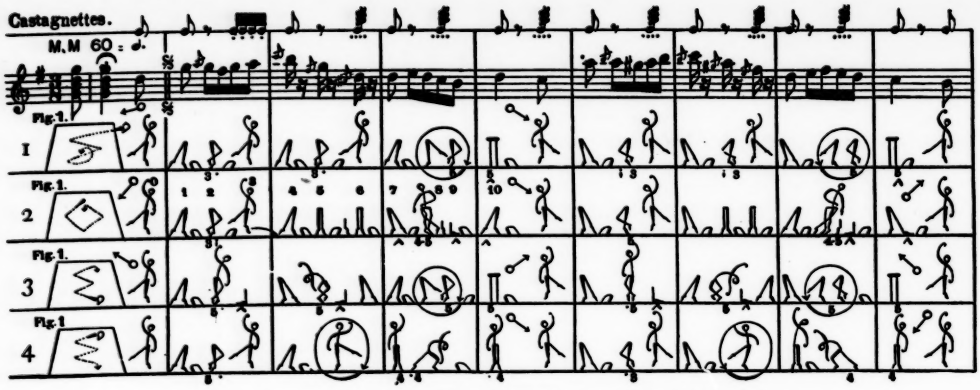
Of course all that was before "isolationism" became a national cry to rise and echo and die away in shamefaced awakening to the weakness and futility of haughty disdain in the face of concerted attack . . . before the poignant examples of Finland . . . and Norway . . . and Holland . . . before all the world became a cauldron to brew a bitter lesson hinging on the time-honored "together we stand" . . . before in our personal lives and the conduct of our profession we learned that benefits only accrue to those who stand shoulder to shoulder . . . pushing the wheel for a common cause.

■

And now that the human race stands sadly wiser, isn't it timely to apply the lesson to our everyday lives . . . to the pursuit of our profession, before it is too late? Convention time draws near again and it is incumbent upon every teacher to publicly dedicate himself to the future of his profession by becoming allied with others who are striving toward the same goal and serving the same purpose. What difference does it make if there are some among these groups whom you dislike personally . . . whose business ethics or professional practices you think could be improved? You will never improve or change them by remaining an isolationist, whereupon through organization you *might* become an important cog in the program that would eventually encompass them and bring them to your level . . . or eliminate them from the profession.

■

When you make your summer plans arrange to join a dance teachers' organization and attend this summer's convention, thereby making yourself a vital force in your profession, not only in your own community but for the nation as a whole. In many ways the old order has changed, but the fundamental premise that "in union there is strength" remains . . . and it is one of the few that, as yet, has not been threatened!



The Zorn method of recording the first steps of the "Cachucha"

Choregraphy

Why Is No Effort Made to Record the Dances of Our Period?

by **ALFONSO JOSEPHS SHEAFE**

WHEN we read of the splendid entertainments of antiquity and of the so-called "golden age" of dancing in France, we are sometimes led to wonder whether we have really advanced very substantially during the last two and a half centuries. It is true that since that time we have created an almost entirely new technique, but the records of former times have been so meagerly transmitted to us that we are in no position to compare the achievements of the periods. Even of the most important dance compositions, we have found only the names, and we are told that the *pas de courante,* the *pas de sisonne,* and the *pas de bourrée* are derived from forgotten dances—and that by writers who lived more than a hundred years ago.

The arts of writing and printing have perpetuated the eloquence of orators and authors, and the script of music has immortalized melody and harmony; but because of the lack of a competent and generally accepted method of describing position and movement, dancing still remains a transitory beauty and the triumphs of dancers live but a day. The last five years have seen the passing of many of the most glorious stars in the crown of Terpsichore, and even now their lustre has begun to wane.

Must their names alone survive while their accomplishments fade into the oblivion that conceals those of Camargo, Sallé, Ellser and Taglioni? Shall we neglect to preserve the work of Pavlova, Nijinski and Ganée for the generations which are to follow us when we possess the means of preserving them? Do we lack pride in the achievements of the dancers of our time?

About the time of the establishment of the *Académie royale de danse* by Louis XIV (1661), Beauchamps deplored the lack of a practical method of dance notation that has been echoed by every generation of dancers that has succeeded him. Almost countless attempts have been made to supply the need, but practically all have proved inadequate to the task.

All those who have undertaken the work have acted in a spirit of sincere helpfulness and have been inspired with a desire to advance the cause of dancing, but, owing to their inability to discover or invent suitable characters from which to construct the alphabet of position and movement, their systems of writing have failed until Carlo Blasis gave the first suggestion of an anatomical ideograph.

Any system of dance notation may be referred to as "Choregraphy," for that word exactly expresses the idea. It is derived from two Greek words meaning "to dance" and "to write," or "to write dancing." It is not synonymous to the word "choreography," which is so frequently erroneously applied to dance script by writers of today. "Choreography" is the art of creating dancing and "choregraphy" that of describing it. Reference to several of the most authoritative French *"Dictionnaires"* will confirm this.

The requirements of dance notation are many and varied for they cover the entire field of dance technique. Such a system must legibly express every action and pose, every pause and cadence; the nature, form, direction and extent of every movement, the space each occupies, the exact moment of its occurrence, and its duration in time. In short, it must demonstrate the complete sequence and continuity of the "routine."

It is plain to see that verbal description is entirely out of the question. There are few persons, even with the most profound and comprehensive knowledge of dancing, who would pretend accurately to interpret any verbal routine, even if it had been written by themselves.

On account of the various meanings of words, the perplexing effects of punctuation, idiom and connotation, mere language would still be inadequate to satisfy the needs of dance description if the faculty of verbal description were common to us all. But that faculty is among the most illusive of the elements of literary composition and so rare a possession that it ranks as an accomplishment of the highest order and "shines like a good deed in a naughty world." He who can transport us to the realm of his imagination by the sole power of words, lending us eyes to see, is an artist indeed.

The ability correctly to express what is in one's mind and to present it so clearly that others may visualize and realize his mental images is the mark of the master. It demands sound and positive knowledge of the subject involved. To express accurately, one must be able to define—that is, to demonstrate—the exact boundaries of his subject, and, by a process of elimination, to depict what is in his mind.

The printed word is not language, but merely a means for representing it; and the spoken word, which is language itself, is only a more or less imperfect agent for the expression of ideas. The

(*Continued on page* 38)

The Ballet Future

As Catherine Littlefield Sees It

by DORATHI BOCK PIERRE

THE following conversation was part of a radio interview I had the pleasure of having with Catherine Littlefield last summer on the occasion of her first west coast appearance in Hollywood Bowl.*

Miss Littlefield is a dynamic, completely and thoroughly Twentieth Century American girl. She may be a great artist, certainly she is a courageous pioneer in sponsoring and furthering an American ballet company in the face of the long cherished belief of our concert and theatre audiences that the American performer is for some strange reason inferior to anything and everything that carries the aura of Europe stamped upon it.

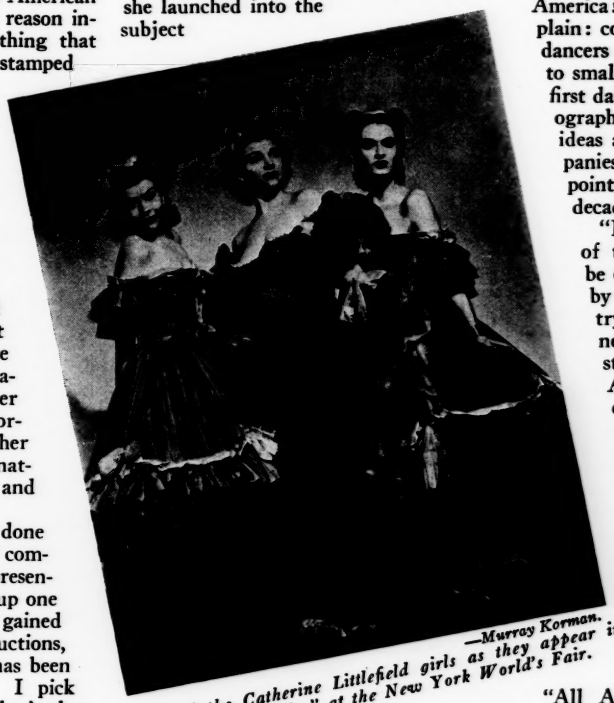
It is because I believe that she is accomplishing a great thing for all American dancers, that I think it is of interest and will be of value to everyone to know something of her beliefs and aspirations for ballet in America.

She told me that she loved the theatre and that her great ambition as a child was to be a famous performer in Opera-Ballet, and I asked her if her career had always moved forward smoothly, until owning her own company had come as a natural outgrowth of her work; and she said:

"No, far from it! I have done a little of everything, musical comedy, revue and movie-house presentations, and I would not give up one small part of the experience gained both by dancing in these productions, and also in staging them. It has been of the greatest help to me. I pick lovely girls for my company, that's the Ziegfeld influence. I rehearse very quickly, that comes from snapping up to movie-house pace; and I think that the timing of our comedy in our satirical ballets would never exist had I not had the benefit of watching some of our best comedians night after night in revue and musical comedy."

"Having your own ballet company is a tremendous undertaking and a great responsibility. It is inevitable that you have had disappointments and setbacks, and I feel that you must have had an ideal and an objective which has sustained and encouraged you, with plans for the future which will be of value to all American dancers, and for the benefit of dancers and dance-lovers, I wish that you would tell us of your hopes for American ballet."

Catherine Littlefield smiled; the mischievous twinkle that had been in her eye quickly gave way to a serious expression, and with complete sincerity she launched into the subject nearest and dearest to her heart.



Three of the Catherine Littlefield girls as they appear in "American Jubilee" at the New York World's Fair. —Murray Korman.

"I firmly believe that Americans will make the greatest dancers the world has yet seen. Understand I do not say that they are, but I say that the day is not far in the future when American ballet will attain the heights of artistry in dance never before reached. We must work, but more than that, American dancers must have the courage and belief in their destiny to hold together for their common good.

"Americans are physically marvelous. Rhythm is theirs from the day of their birth; their natural competitive spirit will make for a brilliance of execution not yet seen. And temperament! Heavens! I am so often faced with the silly idea that our American youngsters are incapable of temperament. How can that be true when you stop to consider the great racial mixture that is America? All that has been lacking is plain: companies by and for American dancers to develop from corps de ballet to small soloist, large soloist and then first dancer; companies for new choreographers to experiment with new ideas and approaches to dance; companies with a fresh and vital viewpoint, not a superimposed European decadence.

"Ballet is no longer a plaything of the aristocracy, but an art to be enjoyed, respected and claimed by the vast masses of our countrymen. When will this vicious negation of the American artist stop? I say, right now, because American audiences are discovering that they like the manifestation of American youth dancing subjects close to their hearts, dancing them with all the clean wholesomeness, the keen intelligence, native good humor and sincere application to the aesthetic principles of which they are capable. With all of this, how can we, the American dancers, fail?

"All American dancers must work, and all are worthy of support. If criti-

(*Continued on page* 35)

* It is significant now because of her success in producing the dances for *American Jubilee* at the New York World's Fair 1940. And doubly significant because in producing these dances Miss Littlefield has proved her point that American audiences like the picture of young America doing the things in dance that every layman knows and understands. Her sensational ballet on bicycles is a classic example of this.

Trends in Education

By MILDRED GLASSBERG WEINER

SERIOUS students of the dance have the happy faculty of nosing out every item of even slight interest to themselves and their art and making a bee-line for that item. This characteristic does not often show up among students of other art forms, though it would be to their advantage.

At this moment there is an excellent exhibit of all of the Mexican Arts in progress at the Museum of Modern Art in New York. The museum thus begins a new experiment —a comprehensive view of a nation's culture, this one covering a period of twenty centuries. It includes all of the visual and aural art forms. Much of the painting, sculpture and music have definite relationship to dance. There is a vast collection of masks used in many of the ritual dances from ancient times to the modern day.

The museum will offer the music of Mexico from the sixteenth century to our time. Carlos Chavez, who a few years ago won a Guggenheim fellowship, will conduct the orchestra for concerts on May 16, 17, 18. The men will also play ancient Indian instruments paralleling those used by the ancient Aztecs. To see these instruments alone would be worthwhile. The most interesting sounds produced by the percussive instruments could be beautifully adapted for use in modern dance composition.

There is a peculiar quality of earthiness not found in any other national art which one cannot fail to note in viewing even the slightest and most insignificant item in the collection. There is a strange beauty in what appears to be ugly handling of massed figures or a single mask. It is indeed one of the mysteries of Mexican art. Students of dance should avail themselves of the exhibitions, if they have not already done so, and should study in great detail this combination of earthiness and brilliant presentation of beauty in the grotesque.

NEWS EVENTS

May 7: Evelyn Lockman and George Boylston Brown presented a dance concert at the Fine Arts Theatre of Southern Louisiana Institute at Lafayette. Dances on the program were composed to music of Schubert, Moskowski, Weber, Strauss, Bach and Beethoven.

May 17: Bennington College presented the Dance Workshop in composition by seniors in dance major department at the college theatre. The program was one of great interest and showed much serious work on the part of the choreographers. One dance in extended form was *Devil's Biography—A Morality,* the depiction of the expulsion of the rebellious angel from Heaven, the arrival in Hell and an epilogue in Limbo, in which the moral is pointed up. Other dances were the humorous *Songs of Safety, Swing Stuff, Greenwich Village* and *Abstraction in Liberation.* The group is under the supervision of Martha Hill.

May 18: Rimsky-Korsakoff's ballet *Le Coq d'Or* was presented at the Three Day festivities at Wellesley College, Massachusetts. More than 90 girls in colorful costumes unfolded the plot, dancing on the large green in the center of the campus, before a large audience of fellow-students, professors, relatives and townspeople.

May 20: A free demonstration of modern dance and music composition for modern dance was presented in the main auditorium of the Julius Hartt School of Music in Hartford, Conn. The demonstration was under the direction of Alwin Nikolais, head of the School's Dance department. The program itself was conducted in an informal manner with explanatory remarks by Mr. Nikolais, who also demonstrated the approach to music composition as an accompaniment to and as an original work for the dance.

May 25: The Wadsworth Atheneum in Hartford, Conn., presented *The Frog Prince,* a children's ballet based on Grimm's delightful fairy tale, by Truda Kaschmann's children's dance group of 47 pupils between the ages of 4 and 14.

June 9: At the Commencement Activities program of Vassar College in New York, there will be a recital by the student dance group. On the following evening, additional performances by the members of the dance group will be presented.

NEWS OF DENVER ACTIVITY

The following letter concerning the Cathedral School in Denver, Colo., was recently received. It discusses an interesting dance project carried on by that institution.

> "For the past eight years, Cathedral School has had a department of dancing conducted by Lucille Foster, a graduate of the Alfrey College of Dancing. Every child enrolled in the school participates in these classes, and all types of dancing are taught, from folk dancing in the primary classes to Grand Opera ballets in High School. For the past six years, these high school students have formed the ballet corps of the Denver Opera Company.
>
> "The ballets presented include *Dance of the Hours, La Gioconda,* the entire *Faust Ballet* as presented at La Scala, *Les Sylphides, Traviata,* and this year the three dances in *Aida.*"

This is some of the first news reaching us of activity other than modern dance. It appears to be a most comprehensive study of ballet and of the many famous ballet choreographies conducted in American schools. Too often dance training is received without any particular stress along these lines. While we are most interested in the contribution of new compositions, study in these old forms remains important if the student of dance is to receive a complete education in form and history. All too often this phase is sadly neglected.

PROGRESS IN LOUISIANA SCHOOLS

Evelyn Lockman at Southwestern Louisiana Institute sends along to us the following inclusive news of dance activity there.

> "I am glad to see that the AMERICAN DANCER has a section devoted to dance in our colleges. I will give you an outline of our activities here:
>
> Rhythmics — basic dance course — one hour credit.
>
> Advanced Dance—three hours college credit.
>
> Dance Seminar—two hours of college credit.
>
> Courses in Modern Dance, folk, tap and social dance.
>
> Orchesis Dance Club organized in February — limited enrollment of twenty.
>
> "This group and fifteen others made a short tour through Southwestern Louisiana in April. The nicest program was presented at the new auditorium at Lake Charles Junior College, Lake Charles, La.
>
> "Annual recital was presented on May 17, in our new Fine Arts Theatre. This program was a feature of the dedication program sponsored here on that weekend of the three million dollar building plan just completed on the campus. One hundred and seventy-five students took part. The outstanding number was *Song of the Bayou,* a modern dance by twenty girls accompanied by two pianos and the men's college glee club. Also featured was Sammy La Cava from New Orleans—a national jitterbug champion —in several tap numbers."

This letter is particularly interesting because it describes, almost without knowing it, perhaps, how that section of the country has taken advantage of the dance which is peculiarly indigenous to it. It is a good course to follow.

Ballroom Dancing in War-Time England

AN INTERVIEW WITH

JOSEPHINE BRADLEY

by **DOROTHY NORMAN CROPPER**

—Tunbridge, London.

THE evacuation of children from London and the fact that many adults have moved to the country to be near their families has created more than a difficult situation for the average London teacher—and it is being met in many different ways. Some teachers have moved their schools to the country. Others have given up work entirely to join one of the services. And here I am with a studio in Grosvenor House and the tea dances under my direction." Miss Bradley looked cheerful enough even though she has had to relinquish her lovely new premises. (Incidentally, when everything is considered, she was one of the wise ones.)

She continued: "This war has not created a boom in dancing but it has certainly not created a disinterest. The restaurants are filled, also the dance halls. For the West End teacher, it is a different matter. Transportation difficulties have stopped out of town teachers visiting London schools and have made it impossible for teachers and pupils from other countries to come here to study. Then, too, many girls and men who studied to become teachers are now engaged in war work. And so you can see that, for a specialist in ballroom dancing, this is a difficult time.

"There is a great deal of activity in competitions, but the dance public seems to be an entirely new one brought together by the war. Of the two big annual competitions, only the Star Championships will be held this year; the one usually held at Blackpool has been cancelled due to the possibility of air raids on the coast." (Blackpool is near Liverpool, which is one of the greatest shipping ports of the world.)

Miss Bradley is the Vice President of the ballroom branch of the Imperial Society. She was born in Cork (and has the delightful Irish sense of humor). The youngest of six, hers was the not unusual background of a strict father ("who would turn in his grave at the idea of my being a dancer") and a far-seeing and kindly mother, due to whom she was allowed to study music and finally dancing. It was entirely through music, which she studied seriously until the age of 17, that she first started dancing. D'Egville was engaged by some neighbors to teach their children ballet dancing and as a pianist could not be found, Miss Bradley volunteered. It was only a short distance from the piano bench to the ballet class and in no time she found herself working with the others at what she now regards as a practical and useful foundation for all dancing. With a perfectly straight face she told me that certain people did not consider her very good on her points and that the foremost of these was herself. And so one day she "tried ballroom to see what it was like" and took to it like a duck to water—and that one try settled her future.

Among the greatest helps a teacher can have, according to Miss Bradley, are (1) organizations that enable you to acquire the pick of other teachers' brains and that teach you cooperation. (2) competitions because "the teacher who is a ballroom specialist has all the competition coming to him to be polished off." Her favorite activities are golf, bridge, riding and the theatre. And she has no favorite dance, but listen to this: "I can only say the one I least like dancing with most people is the waltz—they do it so badly!"

The American and British ballroom professions are only slightly dissimilar, but in salient ways. For example, a teacher like Miss Bradley spends her time giving private lessons and even though she has many assistants that means she is constantly dancing with her pupils. This personal angle on ballroom dancing especially where adults are concerned has definitely created technique and good style. To quote Miss Bradley: "The English clientele of the West End teacher has no desire to form classes."

Children's classes are entirely differently organized than ours are. Most children in England go away to school, even the tiny ones, and so classes are usually in schools out of the city. Children's classes such as are held in some of the big New York hotel ballrooms are practically non-existent in England, though there is always the exception to prove the rule.

Large overhead expenses are considered by Miss Bradley as her greatest obstacle. In fact, she told me her ambition was to be left a fortune so that she could build her ideal studio and charge pupils only what they could afford to pay. With all generous minded people the world over she "feels it would be fun to seek for talents and have the time and leisure to produce it."

(*Continued on page* 35)

LUCIEN PRIDEAUX *and* LYDIA ARLOVA *in "LaMedia Noche"*

Dance Events Reviewed

Critiques and News from the East and West

by ALBERTINA VITAK

AMERICAN BALLET CARAVAN, *The Ford Playhouse, World's Fair of* 1940, *May* 16.

The Ford Exposition at the World's Fair presented the Ballet Caravan Company in *A Thousand Times Neigh.* The really significant news in this fact is that it was the first full length Ballet to be commercially sponsored. Happy to tell, it proved that dancing can be successfully adapted to the purposes of a sponsor even while being gay and entertaining and, it is to be hoped, will open up a large new field for dancers. Its little story tells of the coming of the motor car to American life as seen through the eyes of Dobbin, an "unusual" and most amusing horse. The opportunity for many droll antics with two pairs of ballet trained legs for Dobbin was not overlooked by choreographer William Dollar.

The dancers were skilled, young and good looking and caught the spirit of the whole project. The fashions of the early days of the automobile were transformed into delightful ballet style costumes by designer Alvin Colt.

The Ballet used recorded sound, the first to be so staged professionally, and will appear twelve times a day for six months, also a first time for such a ballet program which involves a complicated schedule for alternating dancers and so keeps some fifty dancers employed.

•

SAN CARLO BALLET, *Center Theatre, May* 18.

The Ballet was again a featured part of the San Carlo Opera Company's New York season with spirited Lydia Arlova as premier danseuse and Lucien Prideaux as premieur danseur. A comic work, *Viennese Ballet* to the melodies of Johann Strauss, though slightly elementary in technical details, was lively and amusing. Two spinster aunts danced by Mlles. Gaye and Petrovna were especially enjoyed by the audience.

•

AMERICAN JUBILEE, *New York World's Fair, May* 25.

One of the new and important additions to the World's Fair this season is the giant spectacle *American Jubilee,* a colorful and interesting pageant dealing with a few of the outstanding events and periods in this country's history. Of special interest to this department is the dancing, the mainstay of the show, that was directed by Catherine Littlefield. It was necessarily composed of large scale movements, for the stage is enormous and very comfortably accommodates dozens of horses, automobiles and bicycles, so any finely detailed technical aspects, except in Paul Haakon's work, could not be expected. The execution, however, was first rate—it could not have been otherwise as the ballet corps is made up of Miss Littlefield's excellent company augmented by many good dancers from local companies.

As for Paul Haakon, who is featured, I can think of no other dancer who could have made solo efforts stand out in such a large scene as successfully as he did. His elevation and personal style registered even with a cast said to be of 350 all singing or moving around him.

Special praise goes to everyone concerned for the brightness of the performance in spite of the rain and chilly weather. And extra special wonder is reserved for the optimism of the World's Fair organization in bravely producing an outdoor show in New York's ever changeable weather conditions!

American Jubilee is something that must be seen and, what is more, is certain to be remembered. It gives thousands and even millions of visitors to the Fair a chance to see Paul Haakon in two brilliant dances and Catherine Littlefield's very effective dances and drills—especially one on bicycles; an arabesque atop a bicycle can be positively thrilling.

•

CALIFORNIA

by DORATHI BOCK PIERRE

FELY FRANQUELLI, *Philharmonic Auditorium, April* 18.

Last dance event on the ambitious Merle Armitage concert series this season was Fely Franquelli, beautiful Philippine dancer.

Miss Franquelli is lovely and her costumes are charming. Her work is interesting, but not stirring; calm and graceful, but not exciting.

Her strongest numbers are those which cling most closely to the authentic folk dance of the Islands, and her weakest those which go farthest afield into interpretation, for she lacks a strong theatrical projection and her choreography is amateurish. She, like many other able dancers, needs a choreographer to create her numbers and a really good choreographer would make a tremendous difference in the success of her concerts.

Tinikling, a plantation dance of Leyte, remains her most enjoyable number, and is closely followed by the charming *Moro Wedding,* danced with tiny shuffling steps.

She has eliminated some of the interpretative numbers which marred her program last year and, on the whole, the program was much better, even though she still needs strong direction. She is so charming in folk dances, it seems unnecessary for her to do any other type of dance.

MARIAN VAN TUYL, *Wilshire Ebell Theatre, April 22.*

Marian Van Tuyl, dance director of Mills College, appeared in concert for the first time in southern California.

Miss Van Tuyl has won her fame as a director of dance, and is not ideally a concert performer for she does not project over the footlights. She appears to be cold and withdrawn, but her face is beautiful with intelligence and understanding. Her personality is not warmly pulsating, drawing her audience to her, though she uses her body extremely well. The dance itself is not cold and her forte is unquestionably that of choreographer, not performer.

Her best number was *Out of One Happening,* with music by Gregory Tucker. Her choreography is outstanding in conception of group and mass movements, and it is regrettable that her students are not technically capable of performing it.

Her spatial designs and patterns and fine music sense, coupled with poor performance and complete lack of theatrical salesmanship, leaves one feeling disappointed and frustrated.

The costuming, with the exception of the first and last number, detracted rather than added to the dancing, being stiff and unimaginative.

Best of the group numbers were the *Opening Dance* and *Goin' To Be a Party in the Sky* from the Americana-Piazza Sketches, with music by Lou Harrison.

As a group in education they are not primarily interested in performance, but when presented in professional concert, regardless of the educational value of an art form, it must be judged in comparison with professional groups, and Miss Van Tuyl's group does not measure up to professional standards.

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ROSEMARY LICK, *Hollywood Woman's Club Concert Hall, May 2.*

Presented by the Behymer Artist Bureau, Rosemary Lick appeared in a concert of Spanish and Mexican dances.

Miss Lick is a very attractive young woman; she has undeniable charm and considerable ability with apparent sincerity of purpose and love for her dance. Her program shows careful thought and much hard work. She is, however, an amateur and her program should be considered in that light.

Her costumes are lovely, with great care given to detail and no expense spared to make them effective.

She has improved since her program last year, having gained in poise and stage presence.

It is a pity that dancers all seem bent upon giving concerts. Miss Lick would appear to great advantage in a play or operetta, for she has a feeling for situation and the dramatic implication of her numbers; but a solo concert demands a tremendous power of sustained tension and dynamic personality. It is the ultimate outlet for a dancer of proved ability, not the first.

This is Dobbin's query as the farmer drives in his new Model T as featured in "A Thousand Times Neigh" now playing in the new Ford Playhouse.

VIRGINIA JOHNSON with NATHAN KIRKPATRICK AND CO., *Wilshire Ebell,* May 9.

Presented by L. E. Behymer, Virginia Johnson made her first concert appearance in Los Angeles.

Miss Johnson proved herself to be a very fine addition to the modern concert dancers of southern California. Her numbers are all performed with finish and authority; she has something to say and she says it forcefully and to the point.

Her technique is clean and concise. She is sure of her movements and their meaning. She has good stage presence, strong dynamic projection and a very decided theatrical flare.

Her choreography is open, ariel and spirited, inclined in places to be over-long and repetitious. Most of her numbers would be greatly improved by tightening and elimination of unnecessary parts.

Miss Johnson is considerably hampered by a group of dancers who are all very young and inexperienced. Some of them show ability, especially two children, Betty Lou Waters and Priscilla Orr, who are already outstanding dancers, and if wisely and carefully handled should become stars of the future.

Nathan Kirkpatrick moves well on the stage, and his technique has improved but his personality is negative and he does not project. This is thrown into sharper relief by the strong projection of Miss Johnson. His work is too similar to hers. He should strive for contrasting movement, a strong, decidedly masculine movement and expression would make him a much better foil for her work.

Miss Johnson is fortunate in having a very capable composer-pianist in Roger Adams, who with Robert Garretson, played two-piano accompaniments.

Miss Johnson's only solo *Cession* suffered by its poor placement on the program. The dance itself was very interesting, but its value would have been more apparent later on the program.

American Primitive, 1940, danced by Miss Johnson and Mr. Kirkpatrick, is an altogether mad bit of clowning; jitterbugs of the most obvious variety. Rhythms were accented by means of anklets of bells which added percussion accompaniment.

To the World's Children offered an unusual opportunity for the use of children in an adult concert and intelligent use of children is rare. Here, there was no stooping to the cunningness of the child; they had to rise to adult standard, and they did! The Trio, danced by Miss Johnson, Edythe Uden and Betty Lou Waters, was an excellent piece of work.

Phantasmagoria is a very clever theatre piece, containing all of the elements of drama and dance cleverly blended in a manner to intrigue an audience; provocative and amusing.

Miss Johnson's superior theatre sense keeps her audience always with her by never permitting them to become too introspective. At a moment when she might become ponderous, she goes suddenly giddy.

California Tango was very well conceived and all of the dancers appeared to best advantage in this number. Based upon the tango as a thematic movement, the number presented the charm, the sinister and unhappy, as well as the happy, social aspects of California in characteristic movement.

The costumes were all well designed and created, and the small amount of decor used was effective.

—Murray Korman.

PEGGY ALEXANDER, *protege of Dorothy Kaiser, who has taken Gloria Gilbert's part in the current "Streets of Paris" at the New York World's Fair and will be seen in a Michael Todd Musical this fall.*

—Kenneth Rogers.

EDWIN STRAWBRIDGE *and* VIRGINIA MILLER *pictured at the Hettie Jane Dunaway Gardens where they will be seen in the Georgia Dance Festival this summer.*

Foot-Notes

THE BALLET THEATRE enters upon an out-of-door summer season with two performances at Robin Hood Dell in Philadelphia June 24 and 25 (weather permitting), to be followed by the first two in the Lewisohn Stadium, New York, June 27 and 28. In line with the general spirit of out-of-door performances, the opening nights at both Robin Hood Dell and the Stadium will see *Les Sylphides* as restaged by Fokine during the season at the Center Theatre; *Peter and the Wolf,* Prokofieff's musical fable with Adolf Bolm's choreography and Mordkin's *Voices of Spring.* The Mordkin ballet has been reworked for these al fresco performances.

●

A BENEFIT variety concert was presented by Ivan Saranoff, June 2, at the Heckscher Theatre, offering Saki, the Japanese-American dancer, in a series of his well known oriental dances. Also on the program was Julia Cross, and her partners, Nikolai Fatulov and Erik Gregor, and a ballet of twenty dancers in special presentations arranged by Mr. Saranoff.

●

A PRIVATE INTRODUCTORY dance recital for a group of managers and impresarios was presented May 28 in the Coral Room of the Hotel Astor by Rosita Montenegro, Spanish danseuse who recently arrived in this country. Although unknown to American dance lovers, Miss Montenegro has attained success in European and Asiatic capitals. In private life, Miss Montenegro is the wife of Fred W. Lange, European manager of Paramount Pictures.

●

BLANCHE EVAN appeared as guest artist at the Robert Louis Stevenson School May 19. Her *Film Studies* and the suite of dances *From Reels to Shag* was presented. ●

THE VITALE FOKINE BALLET began its summer season on May 24 in the Bayshore, Long Island, High School with soloists Christine Kriens, Viola Essen, Lillian Moore, Leon Varkas, Senia Karavaeff and Peter Birch. Christine Kriens danced two numbers for the first time at this performance: *Avant le Spectacle* and *Modern Love Song.* Other ballets presented were: *Les Sylphides, Russian Toys* and *Prince Igor.*

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HUAPALA and the Ilima Islanders will appear in concert at the University of Pennsylvania on July 19.

●

LOTTIE GOMEZ, classic Spanish dancer, was among those featured by the International Relief Association and the New World Resettlement Fund at a concert for the benefit of the refugee victims of Fascism at the Barbizon Plaza Concert Hall on June 13.

●

THE BOSTON REPERTORY BALLET under the direction of Forrest Thornburg gave two performances on May 3 and 4. These were the first performances of the

MIRIAM MARMEIN *pictured on one of the benches in front of the stage at her outdoor dance theatre, Manomet, Mass.*

Boston Group and were presented in the new Hans Wiener Studio Hall. The program was divided into three parts with the first section showing the Classic Ballet; the second part, The Romantic Period; and the closing section, Modern Ballet. Perhaps the outstanding number of the performances was *The Southern Suite* which was amusing and unusual. Rehearsals will be conducted early in July and two performances of three ballets will be given during the last week of July. ●

ONE WEEK AFTER Miriam Winslow and Foster Fitz-Simons open their master classes at the Jacob's Pillow School of the Dance, they will journey to Toronto to play a return engagement with the Toronto Symphony Orchestra. Last summer's performance at the Promenade Concerts, attracted the largest audience up to that date. This Toronto appearance will be Miss Winslow's fourth with that aggregation and the second for the partnership.

●

MIRIAM MARMEIN, American mime and dancer, who has just returned from Toronto where she appeared as soloist with the Toronto Symphony Orchestra on May 23, has added to the cast of mimes and dancers for her Summer Dance Theatre season at Manomet, Mass. In addition to Lois Magwood, ballerina, and Gladys Kern, comic mime, she will also present Lucille Norris and Anna Ebsen, ballerinas, and Betty Grimmeisen, modern dancer.

●

THE CAROL LYNN BALLET of Baltimore presented a program at the gala opening night of an exhibition on the subject *Romanticism in America* at the Baltimore Museum of Art, May 10. The performance included numbers typical in mood of the period 1812-1865, as exemplified in the exhibition, such as the romantic *Liebestraum* and the once-wicked *Can-Can*, done in the style of the original Paris version.

—*Cosmo-Sileo.*

Lovely ANNA NEAGLE, *supported by* DAVID TIHMAR, *currently appearing in the film version of "Irene" were seen on the great stage of Radio City Music Hall during all the performances on opening day, recreating the waltz routine from the picture.*

BRANTLEY AND LINDA *working with Harriet Hoctor have just completed a two months' Canadian Tour and are now appearing in the Cocoanut Grove in Boston.* —*Murray Korman.*

KAREN BURT, well known in the east, will give her first west coast concert with her group at Horace Mann Auditorium on June 6. ●

PLANS ARE UNDER WAY for the summer season of Hollywood Bowl programs with however, only one dance event definitely set at this time. On Tuesday evening, July 30, Bronislava Nijinska will have a full evening of dance, with Henry Svedrofsky as conductor. The program has not been decided. Negotiations are under way for an Opera Ballet, and one other full night of ballet with Stravinsky conducting if it can be arranged.

●

DEVI DJA and her Bali-Java dancers appeared in concert at UCLA campus in what was to be her last concert before returning home. The war may now alter those plans.

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VIDA VALDEZ is appearing in the new floor show at the Havana Madrid.

●

MARQUITA RIVERA is dancing at the Hollywood Restaurant.

●

RUTH PAGE and BENTLEY STONE and twelve members of their ballet set out April 26 for South America where they will tour with an opera company consisting largely of singers from the Metropolitan. They will be gone all summer starting with a month's engagement in Venezuela. Beside the regular opera ballets the company will give complete ballet evenings with a repertoire consisting of *Love Song, Gold Standard, Iberian Monotone* to Ravel's Boloeo, all which have been seen in New York, and a new ballet by Bentley Stone to the Klein-Nachtmusik, of Mozart. They will also present divertissements. Since the company only took along two male dancers the ballets *Frankie and Jonnie,* and *Guns and Castanets,* cannot be presented.

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KATHERINE DUNHAM and her company opened a short engagement on May 17 at the Hotel Sherman Supper Club in Chi-

(*Continued on page* 36)

Via The Grape Vine

by **VERITAS**

RAUL AND EVA REYES are now appearing at the Waldorf-Astoria Hotel, N. Y. This engagement is the culmination of a successful seven month tour with Xavier Cugat and his orchestra.

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THE BLUE MIRROR, Newark's gayest nite-spot presents Julio and Sylvia, Rumba-Conga team and Gabriel and Giralda, ballroom exhibition duo, in its floor show. The owners, up on the latest trend in audience entertainment participation, also features Conga instruction between reviews. Julio and Sylvia are brother and sister and a very cute pair indeed. Their colorful costume dances draw enthusiastic applause.

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THE BEACHCOMBER, N. Y. has at last realized the value of show policy and are offering Larry Worth and Conchita in torrid rhythms.

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BETTY BRUCE received rave notices from the press for her excellent ballet-tap dancing in the musical: *Keep Off the Grass.*

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RAMON AND RENITA opened June 10 at the Mounds Club, Detroit, Mich. From there, they will travel to Philadelphia to dance at the Club Bali. Understand they are presenting a new style of exhibition work. Ramon should also M.C. in our estimation—he is that witty.

•

LINDA, of Brantley and Linda, has unfortunately had to enter the hospital for an operation, due to not wearing a belt when executing strenuous aerial tricks and lifts. We wish her a rapid recovery.

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ENRIC MADRIGUERA, the band maestro, is featuring Tapia and Maclovia, Spanish dancing twosome, at the Ritz-Carlton Hotel, Boston, Mass.

•

DeMARR AND DENISE, exhibition artists, are also performing in Boston at the Latin Quarters Club. This is the team's first appearance in the East, as they have danced mostly in and around Chicago.

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ALBERTO GALO, the renowned dance teacher, has created steps to the Nanigo, a new Cuban rhythm composed and introduced by Eliseo Grenet in N. Y. Galo has dedicated his ideas to a well known Broadway columnist, Danton Walker.

•

ST. CLAIR AND DAY have stopped all shows at the Capitol Theater, Washington, D. C. They have been given the best reports of any dance team to play at this house.

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THE FRENCH MONTE CARLO, N. Y. presents Duano and Doreen in their nightly entertainment. Doreen, Teddy's new partner, is an adorable looking youngster with plenty of ability.

—*J. A. Partington, Jr.*

CAROL KING, *a California Ballerina who is now appearing at La Martinique, New York and has also danced with great success at the Roxy Theatre*

GONZALO AND CHRISTINE, the advertised latin sensations, are dancing at the Sky Gardens, St. Moritz Hotel, N. Y.

•

THE RAYWINS, former musicians, are now working on a novel idea playing violins while doing exhibition ballroom. Believe they are the first to do this unusual stunt.

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CARLTON AND JULIETTE have returned to town after many months' assignments throughout the East. They are learning new material from Galo.

•

THE TIC-TOC CLUB, Montreal, recently spot-lighted the dancing Starrs in their magic Ballroom exhibition routines.

•

PETER MORTEZ, who formerly partnered his wife professionally then discontinued exhibitioning with her because of a small addition to the family, is now rehearsing his dances with Helen Broderick.

•

BERNHARDT AND GRAHAM, attractive dance team, have returned to New York from an extensive South American tour.

•

THE HOLLYWOOD CLUB, Galveston, Texas, has engaged the lovely dancers, Estelle and LeRoy, for one month opening June 8.

•

THE DE MARCOS opened at the Bon Air Country Club, Chicago, the latter part of May.

•

IRMGARD AND ALLAN, dance team, passed their 100th performance at the Hotel White's Mary Murray Room, New York, last week.

•

ALMA AND ROLAND, youthful ballroomists, are entertaining audiences with their unusual strongest offer, a routine with both on toe, at the Lookout House, Covington, Kentucky.

•

LUCIENNE AND ASHOUR are stopping shows at Chicago's Chez Paree with their breath-taking apache number. They also draw a big hand for their comedy dances.

CAROL KING, very pretty toe dancer, pleased the guests immensely at the Club Martinique, N. Y. This is one young lady who cleverly commercialized ballet. Incidentally, Dario, the proprietor of said club and formerly half of a dance team, failed to give much of a helping hand to his former colleagues. What was the trouble, Dario? Afraid that people would not remember your performances if they saw too many exhibition teams?

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DEANE AND DEL CAMPO are at present dancing at the Belmont Club, Miami Beach, Florida. Their material is appealing with a variety of rhythms.

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THE BEN MARDEN RIVIERA, New Jersey, nite visitors are falling off their chairs with laughter at the comic antics of Ames and Arno.

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JUANITA JUAREZ has replaced Dioza Costello, the fiery Latin, at La Conga, New York. Juanita is attractive and young but has some to go before she can fill Diosa's dancing shoes.

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PAUL AND GRACE HARTMAN, the exquisite ballroom satirists, are still holding out at Fefe's Monte Carlo, New York.

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WANDA AND COLLINS have had their contract extended indefinitely at the Bal Tabarin, New York. They have in their repertoire a very timely piece wherein Collins wears a military cape and cap. While dancing with his sweetheart, a bugle calls and the soldier leaves to join his regiment. Appropriately the dance is entitled *Farewell to Arms.*

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SILVIO AND MELBA are currently in the Maracas Review at the Havana-Madrid, New York. This team should abandon exhibition ballroom in formal clothes, for lack of training, and offer only their Rumba and Conga costume numbers.

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VELOZ AND YOLANDA will return to show business as soon as it is possible after the baby is born. Hearsay they have a waiting contract at the Oriental Theater, Chicago.

The Ballroom Observer

A Forum of the Social Dance

conducted by

THOMAS E. PARSON

CAN IT BE that history is again repeating itself? When Vernon and Irene Castle's now famous *tea dances* were at the height of their popularity men were digging trenches, hurling hand grenades, donning gas masks against the fumes of the deadly chlorine, striving with all their might and the love they bore for their respective countries to wipe from the face of the earth those against whom they had never before borne an actual grudge.

Today, a quarter of a century later, the tea dance has given way to the *champagne hour,* the trenches to the Maginot and Siegfried Lines, the small but then effective grenades thrown by hand to those a thousand times larger in both size and devastating effect which are hurled from speeding monsters of the air. What difference the approach if the results are to be the same? On this side of the world the corks pop and the champagne flows; over there it's guns booming and blood running free. The Castle's tea dances prefaced our entry into that other war to end wars. Will history again repeat itself? Heaven forbid!

★ ★ ★

That the business of teaching ballroom dancing fared better during 1939-40 than for several seasons previous is common knowledge and an undisputed fact. Significant is the fact that many ballroom teachers reported substantial gains in enrollments shortly after the beginning of 1940, a fact that can be accepted as a criterion of what is to be expected during 1940-41. Increased physical and mental activity on the part of a nation's inhabitant's—the former a result of what we are given to understand as being somewhat belated preparations for defending ourselves against foreign invasion, the latter mostly a state of mind brought on by hearing and reading news that is nothing if not depressing—at once increases the necessity for recreational pursuits which tend to provide a relaxation and escape from torn and tattered nerves. Needless to remind you that dancing, and more especially ballroom dancing, is doing its share—and ballroom teachers are getting their share! And by doing so they are performing an important and necessary duty in preparing their country for what we hope will never come.

★ ★ ★

Speaking of business conditions in the profession, it has been noticeable during the past few years that many teachers, when deploring the fact that enrollments are not what they should be, assume the attitude that their service is one to be classified as a luxury, and as such one that can be foregone easily enough when the economic shoe begins to pinch. In other and plainer words, dance lessons, to hear some teachers put it, are not a necessary item to daily life; they can, therefore, be taken or not.

Assuming for the moment that dance lessons do belong on the list of luxuries which are pared from the family budget at the first signs of a depression, real or imaginary, how many other things can you think of which also are not absolutely necessary to a normal existence, but which we have come to think about as strict essentials, and for which there is usually forthcoming the price, somehow? It is when one reads that the Brooklyn Dodgers played to a million customers, at Ebbets Field alone, in 1939, and that the Yankees and Giants turned them away on Decoration Day, and that 500,000 jammed the auto races at Indianapolis that this ado about tight money seems utterly unjustifiable. The real reason that people haven't bought what we believe to be sufficient dance lessons is because, up to now, little has been done to make them believe they couldn't do without them. That problem is one for the profession to solve. Of course, taking a dance lesson can't very well be likened to the excitement and glamour of watching an opposing shortstop muff a double play ball, nor does it match the thrill of seeing a racing automobile plunge through a fence at a hundred-mile clip. The fact remains, though, that admissions to the ball park and race track are paid for with money of the same color required for dance lessons.

★ ★ ★

Last month's comments by Secretary Soby in the DMA Bulletin reflect this column's raves and rants of the recent past insofar as the old-time dances are concerned, and especially when he pointed out that "already complaints are being made that the callers are not all 'calling 'em alike'." More truth than poetry in his suggestion that "we must prepare ourselves for the new trend as, after all, to do the square dances properly requires some knowledge as to how they should be danced. . . . "

Dance teachers with an eye to business will take advantage of the courses in the old-time dances which have been arranged by both the DMA and the DEA at their respective summer conventions. And to be doubly sure that everyone will be instructed alike in "calling 'em", both associations have engaged the same instructor. That's good, sound business. Since this department's inception it has constantly advocated a standardization of terms, phraseology, technique, etc. in all types of dance instruction.

★ ★ ★

Consider the following as being beside the point if you will, but file it away in your memory for future reference: Ever since Joe and Adolph became such bosom buddies, the Union Square specie of the modern dancer has been hard put to it for suitable *vehicles* with which to portray, in so-called dance form, the status of the down-trodden. However, the situation has been cleared up, for they have discovered that in our old-time Squares and Rounds are to be found a substitute for the gyrations which they so diligently tried to pass off on a supposedly unsuspecting public.

Shades of Old Dan Tucker! We stood by with hardly a murmur of protest when, at the Communist convention in Carnegie Hall two years ago, the *Shag* was literally hugged to death by the comrades; in fact, they were welcome to it. But how are we going to stomach this raid on what may well be the last outpost of real American expression is something else. Our grandfathers and grandmothers conceived these old dances for no other purpose than one of expressing joy and happiness. Are they, then, to be put to use in fostering ideals so utterly foreign to our own, ideals which have emanated from places on this earth the inhabitants of which do not know the true meaning of joy and happiness?

One is given to wonder whether or not the comrades will be clever enough to make, for instance, the *Virginia Reel* into a vehicle which would, without excess adulteration, depict a sit-down strike; or a *Quadrille* into whatever it is they call it which would resemble, even faintly, the struggle of the proletariat against the bourgeois—or maybe it's *vice versa.* On second thought, however; it is doubtful that this attack by Big Joe's little brothers and sisters on a real American institution will be successful for, after all, it does require a bit of real American spirit to emulate even faintly a real American hoe-down. And there's not an ounce of real American spirit in the whole lot of them!

Danseur

THE STORY OF MY DANCING DAYS

by **JULIAN FRANCESCO**

We really worked those days. Not the same stupid repetition of a single number for months for the sake of a perfect ensemble. The large repertoire of complete ballets in which the ensemble took a part, taxed both our physical strength and our mental capacity. One had to be continually on the alert, or find oneself performing the ballet from *Aida* in the midst of the ballet from *La Gioconda*.

My favorite ballet of that first season was that of the opera, *Samson and Delila*. We put our souls into love-making in fast tempo, while we gobbled down imaginary wine from dirty, gilded "prop" goblets. The supreme thrill came to us when Samson pushed the pillars apart while roaring out a song of wrath. Down came the pillars; down came the scenery, with tons of broken plaster and other debris all about us. The effect to us on the stage must have been a hundred times more realistic than to the alarmed audience out front. With lightning flashing and thunderous noises roaring in our ears, we were warned to drop within a specified area laid out for us down-stage. Woe unto him who fell outside the guide lines. There we would lay in a heap; screaming and shouting with all available lung-power. Such an experience is a welcome emotional outlet for the pent-up feelings of youth. After the curtain fell and the music had ceased, we invariably continued to shout and scream ecstatically. Mrs. Hagenow or one of the masters would have to rush out upon the stage in agonized despair in an effort to shut us up before the entire opera was ruined.

When this joyous season of opera came to a close, the entire company was packed off to Mexico City for an engagement of six weeks. More new numbers had to be rehearsed. I was given my first important number, *Adagio Classique*, a poetic, moonlight romance in severe classical style. Angela C., one of the premiers, shared my fate in this first *pas de deux*. We were given less than two weeks in which to rehearse it. The dance itself was not particularly difficult, but the music was impossible to follow. A Chopin Nocturne; it droned on miscellaneously from beginning to end. One measure was alike in sound and tempo to every other. That meant timing our movements by the clock, rather than by the rhythm or measure of the music. At first we would often finish the dance with a quarter of the music still to be played, again, when we finished, the music had ended before us. It worried me. It worried both of us.

When, finally, we were in Mexico City and the big night for our first performance arrived, we both stood with hands clasped awaiting our cue in the darkness back-stage. Like little children we shivered and prayed. Unlike the kind American audiences, the Mexicans made no effort whatever to conceal their likes and dislikes in the theatre. Hisses, shouts and even insults keep the Foreign stages reasonably clear of the sort of low-class, inartistic thing suffered upon the American stages today. These were simply the accepted method of expressing distaste, by a race of people who possess an inherent, highly developed artistic sense and who intend to protect it in their theatres. We knew as we waited there in that darkness that anything pseudo or below standard would bring down vociferous disapproval on our heads.

We stood there shaking . . . waiting . . .

The mild drone of the Chopin Nocturne drifted softly over the moonlight blue flooding the empty stage, through the great black velvet hangings, to Angela's alert ears. She turned to me, gave me an encouraging kiss and whispered:

"The music!"

I strained to listen. I couldn't hear a sound, except thumping of my heart in my temples.

"The music has started," she repeated. In despair she looked at my immovable posture with unbelieving eyes. I was listening—straining to hear Chopin through the loud thumping in my temples. I was supposed to precede her upon the stage.

"Hurry," she whispered, "you are late already. Go on!" With the last words she gave me a gentle, but vigorous push.

We managed to dance the number together, adding step to step, as we had always rehearsed it. The catches and the double pirouettes were faulty because of our nervousness. Not until the music had stopped was I conscious that it had been playing at all. We finished the dance with the ending of the music. That seemed to me purely accidental. It had never happened during rehearsal. The Mexican audience applauded the number generously. That too was unexpected. Due to Angela's spirited performance, the magical effect of her romantic personality and the darkened stage, the Mexicans were doubtless unaware of my mistakes and fumblings—and possibly even unaware of my very existence.

At any rate, Angela had a tremendous success with the number during subsequent performances. It became a nightly feature of the divertissements; the only number to be repeated at every performance during the entire engagement.

Bicycle-riding became a popular pastime with most of the company members. A ride into the surrounding country would require steering with one hand while greeting Pavley and the eleven premiers with the other as they cycled past.

When the company train pulled out of the station for the U. S. A. everyone had Mexican friends of all shades and tints down to bid them "Adios." All but one. I waved Goodbye to chili-con-carni, hot-tamales and all the rest of the over-peppered victuals, then promptly began thinking about a good American beef-steak. "Plenty of everything, but no pepper, thank you!"

Back in Chicago, after our Mexican adventures, we went to work at once on a new opera repertoire. The Pavley-Oukrainsky Ballet would again be an important feature of the Chicago opera season which opened amid the usual fanfare of publicity. The previous season Mdlle. Galli-Curci had dominated with her superb canary-like voice, but this season she was strangely absent, swept aside through the fatal intriguing of a more powerful prima-donna who had become fearful and jealous of Galli-Curci's tremendous successes.

Opera was, to me at least, but a setting for the ballet. I never could bear sitting through hours of watching stiffly-standing divas screeching into a bejeweled audience. Galli-Curci, however, had entranced me. Her miraculous voice had the purity of tone possessed only by musical instruments in the orchestra. Hers was a technical skill that I could appreciate and understand.

Life went along merrily enough. We were all happy in our little world of ballet and opera. Some things might have been more to our liking, but they were not especially important. We were not always treated like the great artists we imagined ourselves to be at the time. A new ruling required that we be in our dressing-rooms at seven-thirty. Very often we would not perform until the fall of the last curtain about eleven o'clock. These long hours had to be spent in the confines of stuffy dressing-rooms when we wanted to be outside enjoying Chicago's gay night life. We all protested to Mrs. Hagenow. She merely said, "The opera might be changed at the last moment. Everyone must be in the theatre before the first curtain." In all my days, the opera was never changed at the last moment, but the ruling stayed in effect just the same.

Another "goat-getter," for the boys especially, was the "supering" we had to do nightly. How belittling to our conception of personal genius to have to walk across the stage in an ill-fitting costume carrying a spear, and worse, to wait in our dressing-rooms for three hours before doing it! We fought against this for years before finally freeing ourselves from "supering" jobs.

All in all, however, our real troubles were few. We adored Pavley and Oukrainsky. They were great artists in our estimation—carrying on a great tradition.

Before the last days of the opera season, rumors began to circulate that the ballet would be engaged for a tour of South America. At first, none of us believed them to be serious. There was always gossip of one kind or another in the company—most of it begun through idle speculation with absolutely no basis in fact. Mrs. Hagenow, the company manager, was besieged daily with numerous questions. As usual we could learn nothing definite from her. She would neither affirm nor deny anything. Pavley and Oukrainsky were plainly excited about something. Mysterious preparations were under way. Most mornings, when we arrived for class the studio floor would be completely covered with scenery in flashing splotches of gay color; with fresh paint drying. We were called for fittings. There were elegant new costumes to try on—all for what? Another rumor said, "Mexico City again—a return engagement!" I wasn't thrilled about that, but I did want to go to South America.

(*Continued next month*)

Bulletin

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by **WALTER U. SOBY**

NORMAL SCHOOL PROGRAM

Final plans have been made for the 22nd Annual Normal School and 57th Annual Convention of the Dancing Masters of America which will be held at the Wm. Penn Hotel, Pittsburgh, starting Wednesday, July 24, and ending Friday, August 9—a complete program in 17 days.

The Normal Course consists of 7 hours of daily instruction and lasts 10 days; a 70-hour course. It will be divided into two sections of 4 and 6 day periods. The faculty engaged for the first four days—July 24, 25, 26 and 27—consists of the DelWrights in tap; Mr. and Mrs. Ivan Tarasoff, ballet; Jack Frost, character and national dances; Catherine Littlefield, ballet; Eddie Hanf and Ruth Ingels, novelty tap; Edna Lucile Baum, children's dances, and Mrs. Gretchen B. Schmaal, modern. Starting Monday, July 29, and ending Saturday, August 3, the faculty includes Johnnie Mattison, tap; Mr. and Mrs. Ivan Tarasoff, ballet; Walter Camryn, character dances; Madame Hilda Butsova, ballet; Elmer Wheatly, tap; Marion Ford, children's dances; Virginia Self, tap and children's dances; Grace Bowman Jenkins, acrobatic and adagio; Mrs. Edna R. Passapae and A. J. Weber, teachers' courses in ballroom dancing.

CONVENTION PROGRAM

The Annual Convention will open on Sunday afternoon, August 4, at 1 o'clock. Miss Berenice Holmes of Chicago will be the first teacher in ballet followed by Frances Cole of New York City in children's novelty dances at 2 o'clock; Johnnie Plaza in acrobatic at 3 o'clock; Marlynn and Michael in ballroom at 4 o'clock and Benjamin B. Lovett in Old American ballroom dances from 5 to 6 o'clock. The President's Ball will take place on Sunday evening at 9 o'clock. There will be an entertainment and dancing. Marlynn and Michael will present their famous Champagne Hour. The program will reopen Monday morning, August 5, with a teaching schedule of 9 to 12 and 1 to 5 o'clock for five days with the exception of Wednesday afternoon, August 7, when there will be a sightseeing tour and inspection of the Heinz Pickle Plant. The Faculty engaged for the Convention consists of Berenice Holmes, ballet; Jack Dayton, tap; Madame Sonia Serova, children's dances; Frances Cole, novelty tap; Benjamin B. Lovett and Donald Moore Chambers, Old Time dances; Stasia Jurkiewicz, folk dancing; Johnnie Plaza, acrobatic; Alberto Galo, exhibition ballroom, and Mrs. Louise Ege, Lawrence Hostetler, Marlynn and Michael, Harriet James, Ruth Byrne, ballroom dancing.

FACULTY COMMITTEE

President Leroy H. Thayer; Ernest E. Ryan, Principal; Walter U. Soby, Secretary-Treasurer; Vida Godwin, Dean of Women; Mrs. Anna M. Greene, Julia Mildred Harper and Bird Kirtley, Directors.

Mr. Jack Bowman, General Chairman of the Convention, has made the following appointments: Master of Ceremonies, Mr. Jack Huston; Floor Marshals, Messrs. Oscar Conrad, Robert Kirkpatrick, Karl Heinrich and Frank Dolinar.

BENJAMIN B. LOVETT WILL TEACH AT PITTSBURGH CONVENTION

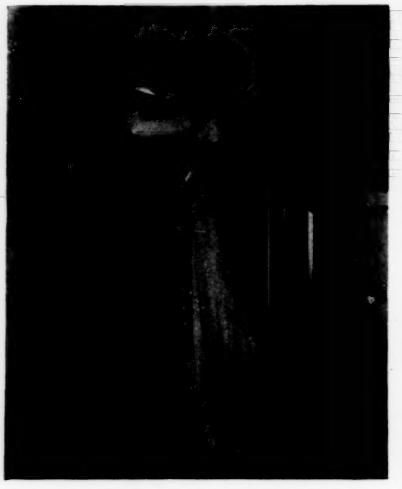
About 16 years ago, Henry Ford endeavored to find a dance teacher who knew the Old American Ballroom Dances. While on a vacation trip through New England, stopping at his Wayside Inn near Boston, he inquired if there was anyone nearby who knew the old time dances. Someone recommended Mr. Benjamin B. Lovett of Worcester, Mass., and an interview was arranged. Mr. Lovett consented to go to Dearborn and teach a group of Mr. Ford's friends. After two or three weeks in Dearborn, Mr. Ford decided that Mr. Lovett was the right man to take charge of his social activities and the position became permanent. In 1925, Mr. and Mrs. Lovett taught the first class of 16 children at Dearborn. Today there are between 16,000 and 20,000 pupils in the Detroit educational area receiving a social training under their guidance. About four years ago a new hall

(*Continued on page* 39)

The Louisiana Association of Dancing Masters meeting held in New Iberia, March 28 —*Martin's Studios.*

Student and

THE DELMAR TWINS *who will be at the Gladys Hight School as Guest Teachers during July.*



STEPHEN BRODEE *and* ESTELLE SHERIDAN, *prominent New York teachers.*

PAT QUINN *from Long Island, who is studying with Billy Newsome.*

• NEW YORK, N. Y.—The American Society of Teachers of Dancing will hold their 62nd Annual Convention at the Hotel Astor August 19 to 24. The program for the week's activities will start on Sunday afternoon, August 18, with a reunion of members and registration. Regular floor work will commence Monday, August 19, at 9 a.m. In addition to the regular routine of teaching material given by the faculty there will be special features of various types of entertainment, talks on educational subjects vital to teachers of the dance and the regular banquet and installation of new officers which will take place on Thursday evening.

The faculty consists of the following: Anton Dolin, ballet; Charles Weidman, modern dance; Donald Sawyer, ballroom and exhibition dances; Arthur Mahoney and Thalia Mara, Spanish, character and children's work; William Pillich, tap; Robert Jones, acrobatics; Yolan Szabo, ballroom; E. K. Brown, Cuban rhythms; Mrs. Sophie Reed, educational work; Lillian Cushing, children's work; Harriet A. James, Cotillion figures, and Roderick Grant, lancers.

The program committee consisting of Miss Ruth I. Byrne, chairman, Mrs. Helen W. Reid, Miss Helen P. Cargill and Mrs. Willette McKeever are to be commended on their splendid work in arranging this year's schedule. •

The Carlos Studios have announced that Miss Irma Hart Carrier of Havana, Cuba, will journey to New York this summer to teach authentic Cuban and Spanish ballroom dances during the months of July and August, at the studios.

•

The children's ballet class of Maestro Vincenzo Celli were seen in a charming divertissement, June 9, at the Heckscher Theatre. Those who participated were: Norma Clerc, Patsy Minty, Landia Hill, Betty Starr, Arlene Avery, Marie Antovacci, Phyllis Jacobs, Ann Davis, Selma Wolfeil, Mary Balnnsen, Thelma Cadero, and Gloria Carey.

•

Lincoln Kirstein has announced that William Dollar will give a daily ballet lesson to members of the American Ballet Caravan during July and August. The classes will be held at the School of American Ballet and a limited number of students may join the class at a nominal rate.

•

Stephen Brodee, who is the recipient of a trophy awarded for the All-American Tango Champion, presented an exhibition Tango entitled *The Tango Temperamental* at a benefit given by New York's elite 400. Mr. Brodee has also arranged a typical ballroom version of this beautiful dance and will present it for the first time to teachers this summer and to the public in the fall.

•

A series of informal gatherings beginning June 11 and taking place every other Tuesday evening thereafter will be presented at the School of Natya, presided over by Mme. LaMeri, Miss Ruth St. Denis, Mr. Basanta Koomer Roy, Mr. Ananda Lahiri, Mr. Guido Carreras or other distinguished orientalists. The evenings will be devoted to demonstrations and executions of Eastern dances, music and drama, or to illustrate talks on their various aspects and co-related arts.

•

Eafim Geersh will appear in his recital, June 15, at the St. Felix Street Playhouse, Brooklyn. Appearing in his support will be a group of ballerinas ranging in age from five to seventeen. Thirteen representative forms of foreign and American music will be featured on the program arranged by Mr. Geersh, who is also a composer. Two of the numbers, *The Tramp and the Bees* and *Flight of the Birds,* are original musical and dance themes.

•

Louis H. Chalif presented a group of ballroom dancers giving old-fashioned and present day dances for the opening of the terrace of the Women's University Club of New York City, Friday, June 7, at their World's Fair club house. Those who performed were: Jacqueline Bliss, Jack Leighton, Helen Whitehead, Jason Allen and Master of Ceremonies Richard Mark Turner.

Edward Neighbors of the Chalif School sailed June 6 on the S. S. Kungsholtn for a South American cruise as dance instructor.

•

Billy Baker, the successful California ballet instructor, is now associated with The Galo Studios. He is doing very nicely, having started his lessons with a class of 22 pupils. •

Jimmy Payne will stage the production to be presented at the New York World's Fair, Court of Peace, July 21, to be presented by his students, assisted by the following ballet pupils of Maestro Vincenzo Celli: Marie Antonacci, Norma Clerc, Selma Wolfiler, Phyliss Jacobs, Dorothy Cantrell, Arlyne Avery, Betty Starr, Sondra Hill, Mary Bahnsen, Adelaide Bier, Ann Davis, Thelma Cordero, Pat Mintey, Francis Antonacci, Gloria Carey and Gloria Filardi.

•

Mme. Duval will present an intimate evening of ballet June 22. The theme will be *The Birth and Development of a Ballet Dancer,* choreography of which is by Mme. Duval and Joze Duval. Joze Duval, Dorothy Oberlies and June Langford, soloists of the cast, will be supported by members of the ballet class. A special stage is being built for this production and will become a permanent part of the studio.

• BROOKLYN, N. Y.—*Holiday Scenes and Fanciful Dreams* was presented by the pupils of the Nellie Cook School of Dancing on May 25 at the Brooklyn Academy of Music. Outstanding was the dance version of the "Wizard of Oz" featuring Miss Cook as the Scarecrow.

•

Salute to Latin America and Divertissements presented by the pupils of the Weber Studio on May 3 at the Brooklyn Academy of Music was well received.

• ALBANY, N. Y.—Oscar and Gertrude Hallenbeck held their annual recital *Design for Dancing* March 1 with over 200 children in the cast. On May 24 they presented their Elsmere Class in *The Dance Calendar* at the Elsmere High School. Harmanus The-

Studio

atre, in which their studio was located, was completely destroyed by fire May 19.

•

Miss Vivian Milstein of the Milstein School of Dance has just completed a twenty-two weeks' engagement at the Ten Eyck Hotel, where she conducted the *Champagne Hour* assisted by her partner.

• ELMHURST, N. Y.—This past month, the Miller Sisters' pupils of Elmhurst and Maspeth have been busy entertaining at the Minstrel Show, St. Xavier's Church in Maspeth, and at the Barn Dance conducted by the Presbyterian Church of Elmhurst. They have also broadcast two programs over WWRL, Woodside.

On June 24 they will appear in their own recital *The Seasons in Melody and Motion.*

• SOUTH ORANGE, N. J.—*Let's Go America* was presented by the pupils of the Leona Turner School of Dancing of South Orange and Cranford at the Columbia High School, Maplewood, on May 17. Miss Turner was featured as soloist in her beautiful *Springtime* dance. Many novelties were performed, with all types of dancing represented. The entire revue was written, arranged and directed by Miss Turner and accompanied by Miss Sylvaine Colasky and Eddie Baatz and his radio orchestra.

• DOVER, N. J.—Pupils of Peggy Black appeared at the Women's Club in Morristown June 6. Shirley Anne Wilkie danced for the Morris Grange June 3. Rehearsals are well under way for the annual recital to be held in the Dover High School Auditorium June 26.

• PROVIDENCE, R. I.—*Modernistic Moments, the Eighth* will be presented by the students of Larry Simonds' Modernistic Studios June 21. Dancing will follow the revue.

• CAPE COD, Mass.—A Summer Dance Course has been arranged by Forrest Thornburg with a large faculty including: Katherine Gordon, tap; John Butler, ballroom; Irma Hart Carrier, Cuban dances; and several guest teachers, to be held at the Lisa Farham Studio at West Harwich. Several performances have been arranged for the Nashville Civic and the Boston Repertory Ballet joint groups who will work with Forrest Thornburg during this course.

• HYDE PARK, Mass.—May and June found the Lillafrances Viles dance students busy with the annual recital *Petit Carnival* held at the Current Events Clubhouse May 18. On May 25 the highlights of the Carnival were repeated for the patients and staff of the Convalescent Home of the Children's Hospital in Wellesley Hills; this is a yearly custom. Several novelty numbers were presented. Betty Beake, depicting the warm spring rains, showered candy silver bells upon the patients and Sally Arlene Leonard, assisted by baby sister Joyce, presented *An Apple for the Teacher,* distributing rosy cheeked apples to the Doctors and Nurses. Another act presented by the Coveney Trio (Larry, Jackie and Gerry) and the Trafton sisters (Sheila and Peggy) found the performers offering balloons to each tiny child patient.

On June 1, the manager of the M and P Fairmount Theatre presented the *Annual Graduation Revue* of the Viles School. On June 8 the students met at the studio-home for their final get-together prior to the summer vacation and the annual exhibit of dance scrap books which the students have made and kept during the season.

• EAST BREWSTER, Mass.—The Ballet School of the Cape Cod Institute of Music begins its intensive eight weeks' program on July 1. The faculty is headed by Muriel Stuart and Edward Caton.

Beyond complete courses in classical ballet, ranging from the elements to the more specialized technique, the resources of the Institute enables the ballet school to offer the dancer professional training in correlated fields. Training in music, so invaluable to the dancer, will be given by distinguished American and European artists, and classes in dramatic technique will be conducted by the experienced Broadway director, Robert Stevens.

A schedule of frequent productions in the Institute's modern theatre and elsewhere on the Cape afford the student valuable professional experience.

• PITTSBURGH, Pa.—The Martha Rose Studios presented their annual musical dance revue at the Pittsburgh Playhouse, May 20 and 21, to a capacity audience.

• CUMBERLAND, Md.—Plans are now being made by the Lee Winter Dance Studios for their third annual dance camp which is to be known as Camp Ballerina. The camp has been moved to Deep Creek Lake, a famous Maryland Summer Resort, and those attending will be guests at several affairs by the Yacht Club.

The teaching staff so far engaged are: Adolph Blome, ballet master; Nora L. Corrigan, assistant ballet mistress; Judy Corrigan, tap; Lee Winter, acrobatics. Extensive preparations are being formed to accommodate the large enrollment from last year's camp plus the many new campers from all over the country. In addition to the students who will attend, many teachers are planning to study and rest at Camp Ballerina, previous to attending the D.M.A. Convention at nearby Pittsburgh.

• CINCINNATI, Ohio.—The Pep Golden proteges will appear for the 14th consecutive year in the *Pure Food Show Follies,* presented yearly for fourteen days at the Cincinnati Zoo. The latter part of August is the date set for the opening and record crowds are expected.

Pep Golden's Stars of Tomorrow appear each Sunday at 1:35 to 2:00 as a feature juvenile broadcast over station WKRC.

• AKRON, Ohio.—The Adeline Ott Lahrmer School will present *Rhythm Revue of 1940* at the Palace Theatre for three days, starting June 18, doing three shows daily in conjunction with a regular first-run picture.

Miss Shirley Rust, whose picture appears in the Honor Roll section, is home for a vacation from her stage activities and will appear in the show, doing a rumba tap as a featured spot in a Conga number. Miss Betty Jenkins, also a former pupil, who appeared for several months at the Paradise

(*Continued on next page*)

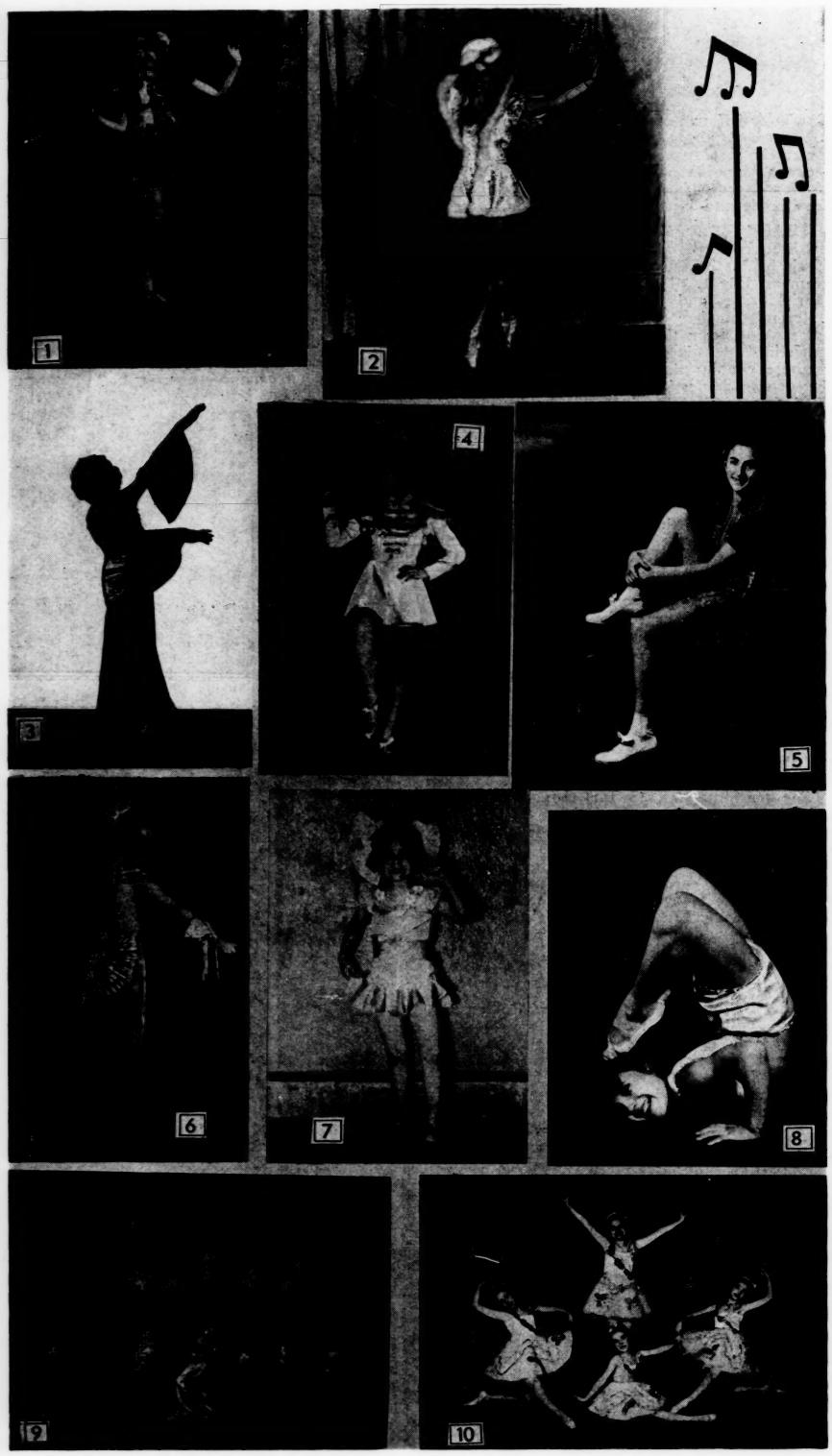
MAXENE MOLLENHOUR *and* ART GRANGER, *principal and business manager of the Maxene Mollenhour School, South Bend, Ind.*

—*Murray Korman*

GLORIA COSTA, *pupil of Jack Stanly who is now appearing with the Abdallah Troupe at the White Way Casino, World's Fair.*

BETTY LOU BARRON, *assistant instructor at the Gladys D. Bliss School of Dancing, Rochester, N. Y.*

★ ★ ★ Honor Roll ★ ★ ★



1. *Claire Suec, talented dancer of the* KAYE GORHAM KIDDIE REVUE, *Flushing, L. I.* 2. *Miss Audrey Wagner, graduate student and assistant teacher in the* BETTY MAE HARRIS SCHOOL *of Perry, Iowa. Miss Wagner is shown in the costume of her skaters waltz, a difficult number done in Sonya Heinie Style.* 3. *Theresa Paterna, tap dancer pupil of the* LOU-ELLEN SCHOOL OF DANCING, *Philadelphia, Pa.* 4. *Phyllis Brogley, accomplished pupil of the* ANNE OCHS SCHOOL OF DANCING, *New Brunswick, N. J. and* 5. *Rose Micale, student in tap dancing at the* ANNE OCHS SCHOOL OF DANCING, *shows unusual rhythm and great promise for a dancing future.* 6. *Peggy Ann Taylor, prize winner of the* AUDREY ANN STUDIOS OF DANCING, *New Kensington, Pa. specializing in ballet and tap.* 7. *Inez Turro Pantoa, three year old tap dancer who will appear in the "Song and Dance Festival of* 1940" *presented by the* IRMA HART CARRIER STUDIO OF DANCE, *Havana, Cuba.* 8. *Marilyn Hanny, acrobatic student of Harry Lowry, at the* DOROTHY DALE WEAVER DANCE STUDIO, *Alliance, Ohio (photo by Dimit Bros.).* 9. *A group from one of the Junior Classes of the* ELEANOR A. SHUPE STUDIOS, *Warren, Ohio.* 10. *Helen Cregan, Frances Caffrey, Victoria Narino and Madeline Ahern, Junior pupils of the* JONES DANCE STUDIO, *St. George, S. I., N. Y.*

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STUDENT AND STUDIO

Restaurant in New York recently, will be presented in another featured spot in the show.

• WARREN, Ohio. — A group of eight girls from the Eleanor A. Shupe Studios won the first prize at the National Welsh Eisteddfod. Those included in the winning chorus were: Bonita Longline, Mary and Bunny O'Loghlin, Elvira and Gloria Di-Censo, Joanne Gerald, Vivian Cump and Dorothy Herron.

•

• TOLEDO, Ohio—*On With the Show,* the ninth annual recital presented by the pupils of Mary Linville School of Dancing and Dramatic Art on Friday evening, May 31, at the Robinson Junior High School, was acclaimed as a huge success by the capacity audience.

• PAINESVILLE, Ohio. — *Novelties of 1940,* the seventh annual dance revue presented by the pupils of the Bettie Kerr Dance Studios at the Champion Junior High Auditorium on May 20, was enthusiastically received by the large audience of nearly 1,000 persons.

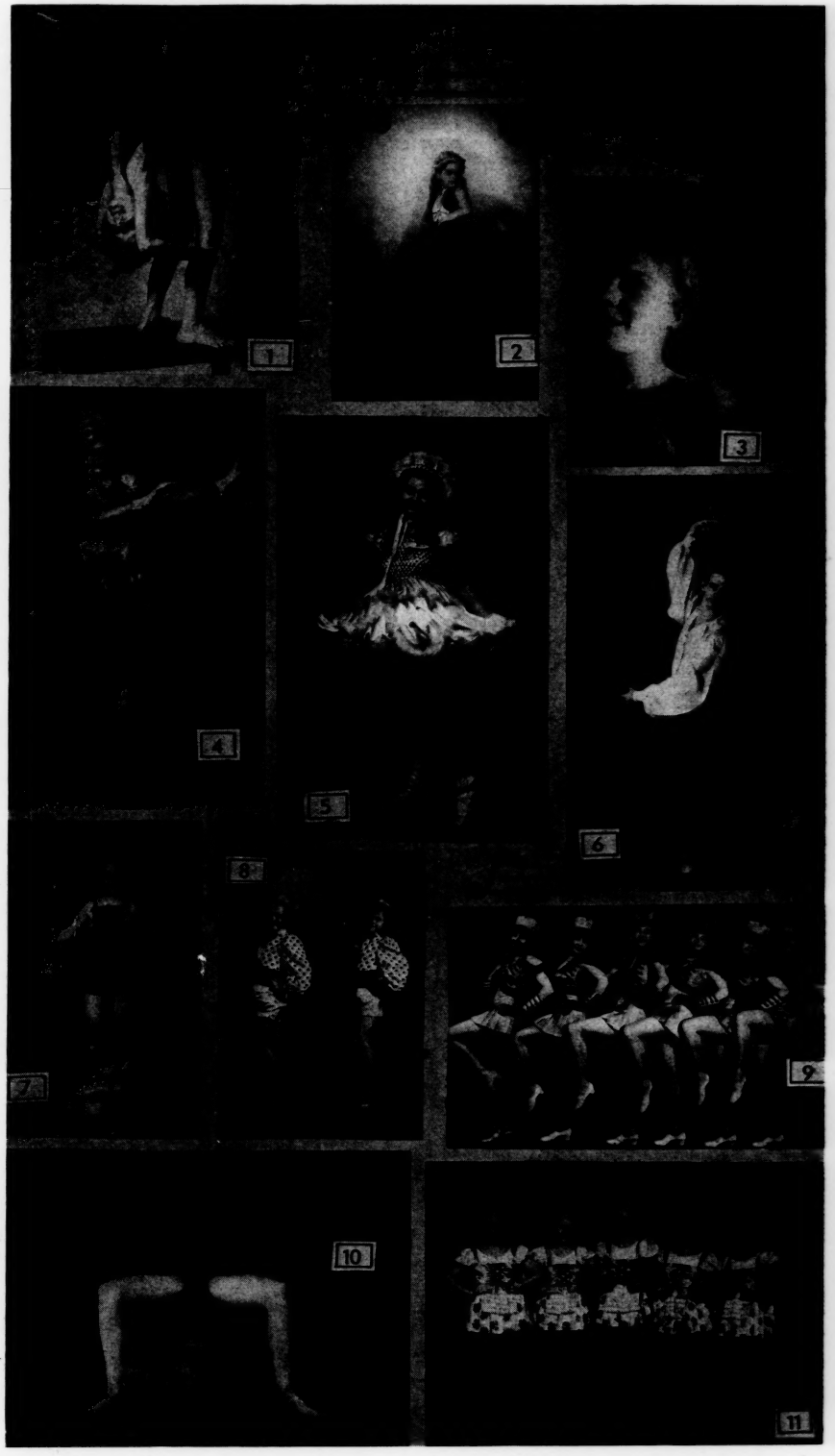
• CLEVELAND, Ohio. — The Cleveland and Ohio Dancing Teachers' Association and the Dancing Masters of Michigan held a joint convention at the Hotel Secor, Toledo, on May 5. The program was presented by the following faculty: Eddie Hanf, tap; Pansy Grace Rocklin, modern dance; Gertrude Edwards Jory, ballet; Carol Verne, character, and William R. Detwiler and Florence Young, ballroom.

After the work a short round table meeting was held with Marie E. Miller and Gertrude Edwards Jory presiding. Some very interesting and instructive ideas were exchanged. A professional floor show was presented by Eddie Hanf in the evening at the banquet.

• DEARBORN, Mich.—Jane Caryl Muffat reports that the Dancing Masters of Michigan have announced a course to be

★ ★ ★ Honor Roll ★ ★ ★

1. *Norma Quinlan, student of the* JOY STUDIO OF DANCING AND DRAMATIC ART, *Minneapolis, Minn.* 2. *Barbara Klein, dance pupil of the* MILLER SISTERS STUDIOS *of Elmhurst and Maspeth, L. I. Although only 5 years old, Barbara has appeared in shows and danced several times on radio programs.* 3. *Patricia Jean Hart, honor student of the* ROWLEY-FELIX DANCE STUDIO, *Huntington, W. Va.* 4. *Violet Roensch, student of the* HOWELL DANCE STUDIO, *Brooklyn, N. Y.* 5. *Miss Charlotte Nilson, advanced student of* LILLAFRANCES VILES SCHOOL OF DANCING, *Hyde Park, Mass., pictured in her roller-skate dance (photo by Kazin).* 6. *Francis Kiernan who danced the male solo in the Italian Tarantella group trained by Miss Camera of the* FLORENTINE STUDIO OF THE DANCE, *Trenton, N. J., for the International Folk Song and Dance Festival.* 7. *Sally Ann Masterson, talented three year old toe and tap pupil of* DOLORES MAGWOOD, *Worcester, Mass.* 8. *Patty Ann Buckley and Carolee Balleau, this month's honor students of the* LATHAM SCHOOL OF DANCE, *Waterford and New London, Conn.* 9. *Joy Lee Fineout, Helen Pabst, Nannette Stanton, Jean Hopper, Gloria Fuller and Elinore Fineout, The Golden Military Debs, proteges of the* PEP GOLDEN STUDIO, *Cincinnati, Ohio.* 10. *Elfrieda Schettler, advanced acrobatic student of the* PEGGY BLACK SCHOOL OF DANCING, *Dover, N. J.* 11. *Florence Waterson, Doris DeVito, Dolores Burns, Ellen Craib, Dorothy Last, pupils of the* NELLIE COOK SCHOOL OF DANCING, *Brooklyn, N. Y.*



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given by the ballet master, Vincenzo Celli. There will be several classes, including one for teachers on the Cecchetti method, and another for advanced pupils on technique. The course will begin Monday, June 24, and will include one lesson each day for the week. ●

The Annual Spring Recital of the Jane Caryl Muffat Studio of Dancing will be given at the Fordson High School Auditorium, June 14. Miss Dea Lang, celebrated international dancer, will be the guest soloist and music will be furnished by Earle Harger and his orchestra.

● CHICAGO, Ill.—Gladys Hight is arranging many unusual features for the South American Tour which sails June 28 on the luxurious liner S.S. Argentina, American Republic Lines. The group will not only have the thrill of travel, but will witness many dance events in the various countries visited.

The Delmar Twins, who have been three years with Ted Shawn's Concert Group, are presenting one of the Teachers' Courses in July at the Hight Studios. They have signed to appear in the Eddie Dowling Musical. ●

The Scanlanettes recently appeared at the Congress Casino. The Scanlan three-fold summer program is well under way with advance registration for teachers' courses mounting daily. The advanced students' course will also be conducted again this year. Additional Scanlan-styled routines will be presented at the C.N.A.D.M. Normal School in August. ●

Paul Shahin is offering to his radio listeners a dancing chart with each can of Knox Tarnish and has been doing quite a bit of

(*Continued on next page*)

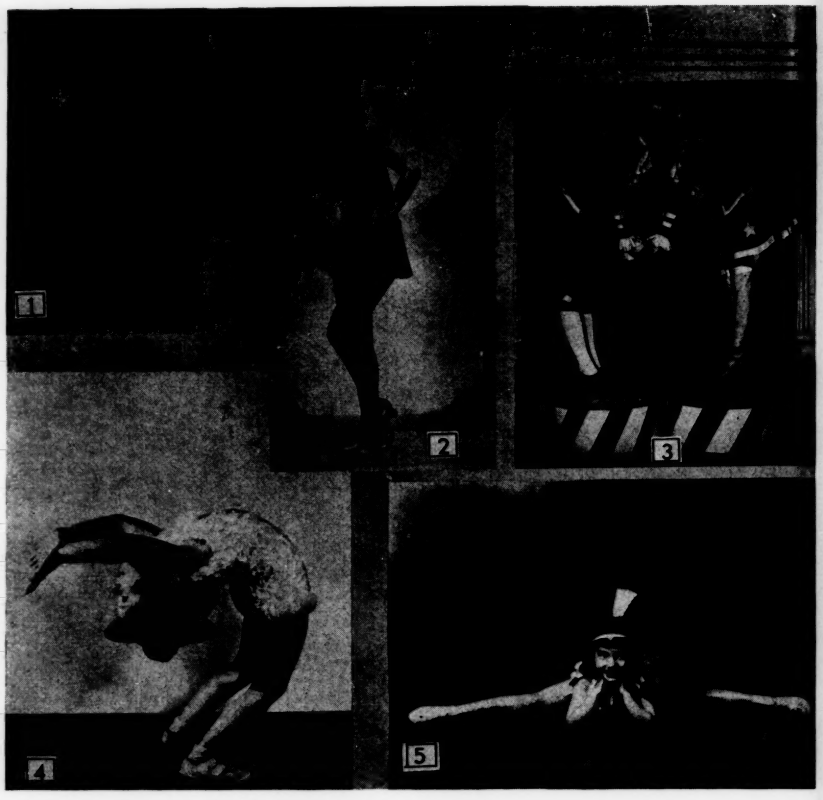
Honor * Roll

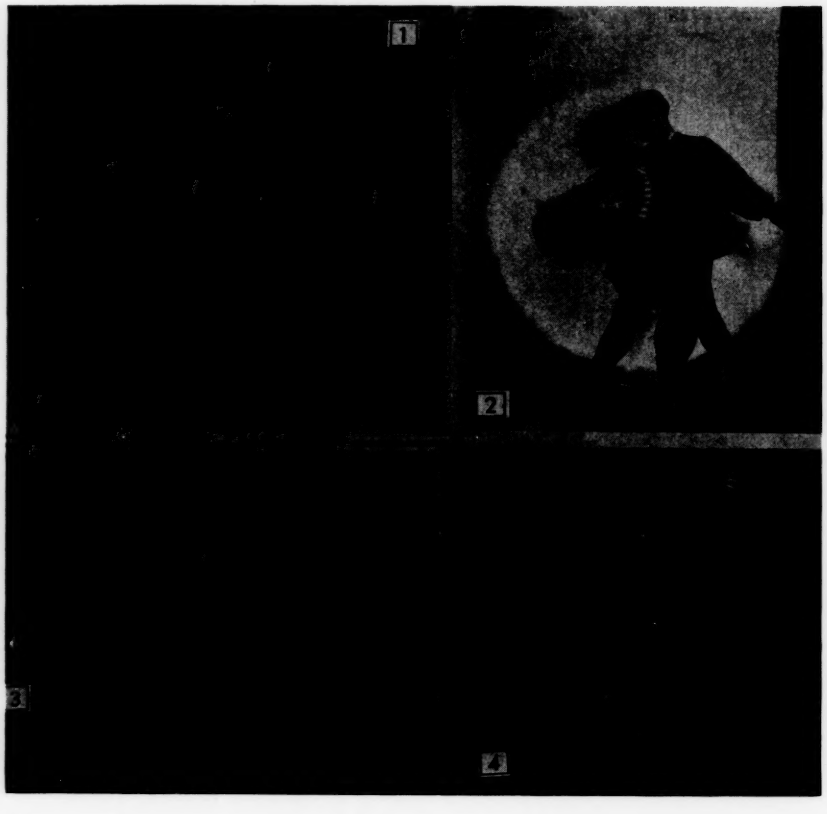
To the Right:

1. *Marian Downs, Alice Thompson, Twila Cross, students of* BESS NEWTON BROWN, *Warren, Ohio.* 2. *Shirley Rust, former pupil of* ADELINE OTT LAHRMER SCHOOL OF DANCE, *Akron, Ohio. Shirley has appeared with Olson & Johnson, Rudy Vallee and Benny Merroff, as well as in many New York nite spots such as the International Casino and the Casa Manana.* 3. *Alpha Noah and Jack Perkerson, two unusually clever professional students of* ELIZABETH BRYANT COMBS DANCE STUDIO, *Nashville, Tenn. who will appear in Here's To Spring.* 4. *Baby Elaine Albrecht, a neat acrobat and a wonderful tap dancer, student of* MISS DOROTHY KAISER, *Glendale, L. I.* 5. *A promising young student of* JACK CAVAN, *Hammond, Ind.*

Below:

1. *Ann Slep Adams, pupil of* RUTH BARNS SCHOOL OF DANCING, *Altoona, Pa.* 2. *Jean Morris and Roy Kent, professional students who appeared in The Sleeping Princess Ballet presented May 21 by the* SCHRADER STUDIOS, *Charleston, W. Va.* 3. *Delores Liso, Sue Booth, Adele Detlef, Mickey Fagan, Betty Heinle, Dorothy Rube, Jane Brawn, June MacDonald, Virginia McVay, June Chanoke, Dorothy Heinle; advanced tap class of the* LOU-ANN SCHOOL OF DANCING, *St. Albans, L. I. (photo by Charles).* 4. *Barron and Richards, now appearing professionally with routines set by* LARRY SIMONDS *of the* MODERNISTIC STUDIOS, *Providence, R. I.*





STUDENT AND STUDIO

lecturing on posture, poise and streamlining the South American Way. He has appeared at Northwestern University, Chicago College Club, Junior League Infant Welfare parties, and many other places around Chicago, in addition to teaching the Latin dances in the Continental Room with Griff Williams' orchestra.

His new book, *How to Be a Smart Ballroom Dancer,* is nearly completed.

• SALEM, Ore.—Barbara Barnes, well known dance teacher, will present her twelfth and final dance revue on June 7 at the High School Auditorium. Much regret is being expressed in local circles at the announcement that Miss Barnes will retire from business. Mr. Richard E. Billings of Portland has purchased the School and will open classes June 15.

• OSHAWA, Ont., Canada.—Beth Weyms presented *On With the Show,* a musical dance revue, at the Danforth Technical School auditorium May 31 and at the Legion Hall, June 7. Miss Olive Grainger and Mr. Leon Nash accompanied at the piano.

CALIFORNIA
by DORATHI BOCK PIERRE

Pupils of Bud Murray are proud to have been chosen to appear in *Young People,* the last film made by Shirley Temple.

•

There has been such interest and demand from visitors from the east for Hawaiian dances that Maurice Kosloff has added Geraldine Gay, who has recently returned from Hawaii, to teach authentic Hula dancing this summer.

•

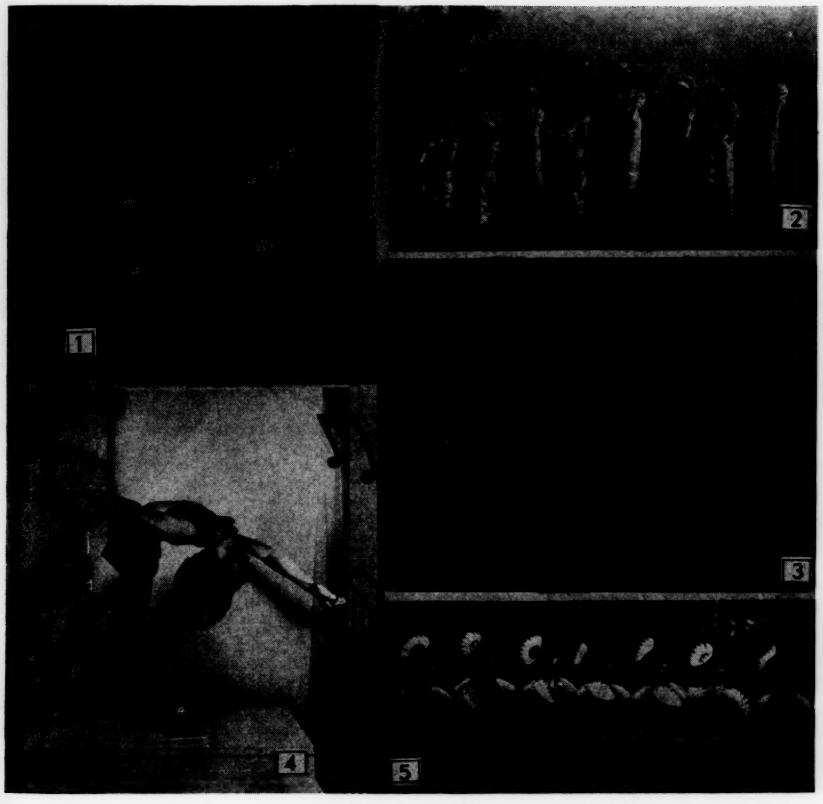
Edith Jane of the Falcon School is working on ambitious plans for a Musical Com-

To the Right:

1. *Blanche Pfriem and Forrest Bonshire, Lightning Tapsters of the* MARJORIE JEANNE SCHOOL OF DANCE, *Muncie, Ind.* 2. *Nelcine and Russell McGee, brother and sister team of* DOROTHY WEIKERTH SCHOOL OF DANCING, *Houston, Tex.* 3. *Ralph Biscoglia, talented dancer of the* KAYE'S DANCE STUDIO, *Flushing and Astoria, L. I.* 4. *Nancy Reid, Amy Robinson, Marjorie Hallings, Jean Lockard, Marion King, Jean Elphick, Marian Warren, appearing in Hawaiian Tap Dance of the* GLADYS D. BLISS SCHOOL OF DANCING, *Rochester, N. Y.* 5. CORTISSOZ DANCE GROUP, *who danced at the All Philadelphia Dance Concert for youth at Town Hall recently.*

Below:

1. *Grace Elaine Kaplan who won the heart of the audience in the June Recital of the* HASKELL-PETERSON DANCE STUDIO, *New Rochelle, N. Y., doing both toe and tap routines.* 2. *Jack Manning's Spoon-Time danced by pupils of the* KOLP SCHOOL OF DANCING, *Richmond, Ind.* 3. BROWNEE BROWN'S *Boys' Ballet, Racine, Chicago and Burlington, in their Czarine Mazurka pictured as they recently performed for the C.N.A.D.M. meeting in Chicago. L. to R.: Hubert Pope, Jim Fornary, John Mixer, LeRoy Keenan, Tom Millstead, Jackson Cooper, Billy Bagley, Jim Earnhart, Jerry Itzenhuiser, Grover Smeiding, Victor Riolo, Ross Hermes, Louis Sabo, Charles Shaslavsky.* 4. *Sue Breeding, Juvenile Star of the* KATHRYN DUFFY STUDIOS, *Oklahoma City, Okla.* 5. *Sandra Cutbirth, Marilyn Dentler, Barbara Ann Burris, Myrtle McPhail, Rie Booth, Mary Lynn Taylor, Marion Martin, Dorothy Whitty, Ted Lewis Moody, Charlene McPhail, Adel Silvers, Bebe Deman Moody, pupils of* EMMAMAE HORN, *Houston, Texas.*



edy production to be given at the studio early in June.

●

Nico Charisse will teach ballet, and Johnny Boyle tap at the Normal School and Convention of the Chicago National Association of Dancing Masters in Chicago in August.

●

Paquerette Pathe opened her new studio at 1452 N. Martel Avenue in Hollywood with a lecture-demonstration with discussion on May 18-19 and 25-26.

●

The cutting of a huge birthday cake marked the 5th Anniversary of the Margaret Battersby Dance Studio, Alameda. Scores of proud parents and friends enjoyed the studio recital given April 12 in the Garden Hall Studio. More than thirty children ranging from ages 3 to 13 years took part in the program which featured all phases of the dance.

●

Louis DaPron, famous young tap dancer, contracted by LeRoy Prinz as assistant dance director for Paramount Studios, will teach special instruction at 607 S. Western Avenue, Los Angeles, this summer.

●

Evelyn Wenger and Eccleston Moran presented a Students' Dance Recital in two performances at the Little Theatre, San Francisco, June 8.

●

With Adolph Bolm, world famous ballet master, leading an impressive aggregation of instructors, the Falcon Studios of Hollywood is prepared to play host to the visiting teachers seeking knowledge on the nation's latest dance routines and creations. Jerry Mack, film dancer, heads the Falcon tap department, while Edith Jane continues with her ballet classes in the manner she has made famous.

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(*Continued from April* 1940)

Numerous examples of this kind may be cited. We may, therefore, conclude there is no necessity for making any alteration in history or fable as it is generally received; the authors, however, may be allowed to make slight changes in the action, provided they are of a nature uniform with the subject, and calculated to increase dramatic effect.

Additions as well as retrenchments should be made judiciously, and in those places only where they are required, particular care being taken that the general resemblance between parts be not destroyed. In such compositions the author has permission to exercise his invention; but let him remember that his fictions should wear the garb of truth.

The Greeks did not confine themselves to Comedy, whose province it is to describe the ridiculous; nor to Tragedy, which inspires only terror and pity. They understood how to introduce serious scenes into their comedy, as may be seen in Aristophanes; while tragic pieces frequently admitted the gaiety of comedy, as the works of Euripides will prove.

"Interdum tamen et vocem comoedia tollit;
Et tragicus plerumque dolet sermone pedestri." (Hor.)

The Greeks had also other kinds of dramas, namely, the *Satirical,* the *Ilarodia,* and the *Magodia,* which, being ranked between tragedy and comedy, partook more or less of each, and formed a very agreeable and convenient connection between the two extremes of the dramatic art.

With such a licence, poets would present every species of character, with every shade and gradation of passion. Nature in her course advances not by leaps; nor does she fly in an instant from the obscurity of night to the brightness of day; or from the frosts of winter to the heat of summer; on the contrary, she proceeds gradually and imperceptibly.

Of all the varieties of drama to be found in the two principal divisions, the *tragi-comic* is most remarkable. The characters of this class are those of princes and great men, who, though preserving a certain noble and imposing style, perform with a kind of condescending cheerfulness. The aid of deep and powerful passion is not required; and the catastrophe is never of a terrible description.

Very few French authors have availed themselves even of this literary license; they have left it to the Spaniards, English, Italians, and Germans, who have cultivated this kind of composition eagerly and successfully. By such a neglect variety is excluded, and a multitude of subjects to be found in nature remains entirely untouched. The tragi-comic class of pieces presents a vast field in which a fertile fancy may range at pleasure. It requires, however, deep discrimination to succeed in this style, nothing being more difficult than to pass

"From grave to gay; from lively to serene." (Pope.)

"Passer du grave au doux, du plaisant au sévère." (Boileau.)

Were we to admit nothing into tragedy but horror and dread, and nothing but the jocular and ridiculous into comedy, what would become of that immense space that lays between these two extremes? Should not this blank be adorned by the representations of those sentiments and incidents which are neither terrible nor trite, neither grave nor gay?

Thus it appears there are several kinds of tragic and comic productions. Can the style of Corneille be termed tragic in his *"Nicomède"* as it is in *"Rodogune"*? How widely different is the style of *"Tancredi"* from that of *"Otello"*! Yet both are of the tragic caste. The style of Alfieri is entirely different from that of Racine. The comic humor of the *"Misanthrope"* is not the same with that of the *"Femmes Savantes"*, and the style of the *"Etourdi"* differs from that of the *"Glorieux."* Goldoni presents still another sort of comedy in his *"Padre di Famiglia"*, not at all resembling that of *"Gl'Innamorati"*,—*"Le Dissipateur"*, *"Nanine"*, *"La Gouvernante"*, etc., are all dissimilar.

The same characteristics are perceptible in the style of ballets as in that of poetry, and it belongs to the man of talent to appropriate to each its peculiar coloring.

There are many French comedies, however, which, had they been written in verse, with a classic change in the names, might pass for legitimate tragedies. On the other hand, there are tragedies in which it would be necessary only to change the names, with a little alteration in style and action, to render them complete comedies. But care should be taken to avoid this error, as well as that of choosing too elevated and serious subjects for comedy; neither should *Melpomeme* be divested of that interest which moves and melts the passions, and gives rise to situations of pathos and terror. In tragedy the characters should be sustained as heroes; in comedy they should move and act like ordinary men.

The dramatic style may be adapted to the ballet, but it is not necessary to make use of it as those authors do who would raise it upon a level with tragedy when making choice of subjects.

The greater part of those who manufacture *Drames bourgeois, Drames sombres* and *Drames honnêtes* attain no other object but that of making the spectator tremble with horror, while presenting him with pictures which dishonor humanity and shock the feelings, by the exhibition of that wretchedness to which nature and fate have subjected us; and nothing is left untried to arrive at this very amusing object.

Dramas include at once the pathos of tragedy and the gaiety of comedy; and they should convey the same moral as tragedy or comedy separately considered. When this mixture is made with talent, its effects are novel, agreeable, and interesting. Without bestowing on this class of theatrical performance all that panegyric with which a sort of fanaticism inspired Diderot, Beaumarchais, and some others, I shall only remark that it is more suited to the attention of a ballet than might be supposed, for it affords a great variety of scenery, together with very striking and contrasted situations, in which dancing and pantomime triumphs by turns.

A piece of this description furnishes also a great variety of characters and passions, developed in scenes alternately serious and gay.

The Avonian bard is of the successful in this medley of tragedy and comedy; he handles with ease the pencil of Aeschylus and the pen of Molière, painting with equal talent the comic and the sublime. If *Denina* (a celebrated literary character of Italy) and some others had taken the trouble to observe this, they might have spared themselves their unjust criticisms upon this celebrated man.

It must be repeated that discernment is necessary in the choice of ornament and effect. The theory of bad composers, who, without taste or genius, would impose upon the multitude by noise and show, is similar to that of many playwrights, who suppose that everything to be found in nature will produce an effect on the stage; and, provided that some emotions are awakened, and a certain quantity of tears shed, they trouble not themselves about the means by which that object is attained.

This new system of poetics appears to have been created by some German writers. I prefer the *"Proverbes Drammatiques"* of Marmontelle to all such extravagant and unmeaning commotion as attains no useful end. The pleasant morality spread over this work amuses the mind, and becomes extremely serviceable.

While discoursing on the different styles, it will not be unseasonable to say something on the *romantic,* and such productions as may prove useful to the composer, by introducing variety into his works. A fragment of M. Chaussard, relating to this subject, may furnish a kind of preface to our observations.

"The followers of the romantic," says he, "declare that imagination alone is the essential soul of poetry. The *classics,* on the other hand, lay it down as a principle, that reason and imagination united is the essence of poetry. Each of these, according to his own position, draws the following inferences: the first say, all the wanderings and extravagances of fancy constitute the beauty of the *romantic style;* the others admit of these, but always on condition that they be not contrary to reason. Hence, it is evident that the *romantic* system is the direct road to absurdity, and that the *classic* system leads to liberal and enlightened reason, still leaving to the imagination sufficient opportunity for the most lofty flights; then is fancy a fiery steed guided by reason, who does not impede his course, but prevents him from stumbling."

"And, further, let fact decide the question. Then those of the *romantic* school shall produce a man equal to Homer or Ariosto, we will yield to their opinion; but Homer has united deep reasoning to exalted imagination, while the very simplicity of Ariosto is concealed wisdom. When we come to reflect upon the circumstances attending the appearance of the *phantom* of romance, for I cannot bring myself to call it *style,* we shall be something surprised at the result;

(*Continued on page* 40)

AMERICAN BALLET FUTURE

(*Continued from page* 17)

cism of them is harsh and destructive nothing can develop. Anything can be altered in the process of growth, but if the nucleus is destroyed, all is lost.

"American ballets must of necessity be experimental. We are trying movements never before incorporated in the pure classic art. We are not always successful, but who is infallible? The most important thing is that we are not following slavishly in the footsteps of an imported culture. We are seeking a contribution of our own to the great art of ballet. We have no pattern to follow, and did those patterns exist, I doubt if we would follow.

"The American mind is inventive and curious. It seeks always for the new. American dancers are not different from our great scientists of today; we have the same desire to blaze new trails, and God willing, we will do it.

"You must understand that I do not speak only of my own ballet. I am speaking of all American dancers who have adopted the life of sacrifice and work necessary to find their joy and compensation in the creation of beautiful and meaningful movement. Far from one of glamour, a dancer's life is more demanding than that of many athletes, and I take off my hat to all, who of their own volition adopt this career."

Miss Littlefield's expression was severe, she drummed upon the table with her finger to drive home every point. She was dramatic, but she was not striving for dramatic effect. It was not necessary for her to look at her script for she was speaking words of which she needed no reminder. They were her creed, the belief which sustained and drove her on relentlessly against all odds.

"The young generation of American dancers are constantly striving for greater perfection of detail, for finer ensemble, for stronger soloists, for greater scope, real creation. We want the cooperation of our sister arts, painting and music. We can establish a tradition of our own; let us work for this; but remember that the stage presentation is only half; we must have audience. This is the necessity now; a sympathetic audience participation. Although it is true that great art is perfected through abnegation and suffering, let us not forget that encouragement is necessary that it may fulfill its great destiny. Backed by the most wonderful nation in the world, our dance art, by, for and with American dancers!"

WAR-TIME ENGLAND

(*Continued from page* 19)

When I asked what she valued most in life Miss Bradley said: "(1) My health and my figure and I don't do a thing that entitles me to keep either! (2) A few of my friends and I consider myself lucky to have a few. (3) My sense of humor."

Miss Bradley was "World's Champion" from 1921 to 1924 and after that a judge of all the big competitions. In 1926 she married Wellesley Smith and demonstrating with him went all over Great Britain and the continents; they were the first couple to show English dancing in many places. Mr. Smith died in 1930 and since then Miss Bradley has demonstrated with several partners, her present one being Mr. Frank Ford.

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FOOT-NOTES

(Continued from page 23)

cago. They will then go to California for a month and probably to South America in the early fall.

•

NEARLY DOUBLING the scope of its operations in a single year, Junior Programs, Inc. sent companies of adult professionals throughout the United States performing opera, ballet, drama and concerts before audiences totalling approximately 1,000,000 persons.

The Ballet Company, headed by Edwin Strawbridge surpassed all other professional dance troupes in the country in duration and area of its tour by playing nearly thirty solidly booked weeks from October to May, and recording 118 performances in 1939-40 as against 59 the previous year. Its repertoire included *Pinocchio, The Princess and the Swineherd* and *A Midsummer Night's Dream.* •

WILLIAM CHRISTENSEN, choreographer of the San Francisco Opera Ballet, is adding several new compositions to the 1940-41 repertoire. The company will again feature Janet Reed, Jacqueline Martin and Zelda Nerina. Lew Christensen, formerly of the American Ballet and Ballet Caravan and brother of William Christensen has been added to the roster.

•

ANOTHER NEW MUSICAL for Broadway with Al Jolson as the shining star. A name hasn't been definitely picked for this production but the choreographer has. It's Catherine Littlefield.

•

RADIO CITY MUSIC HALL is currently featuring the bacchanal from *Samson and Delila* with Helen Leitch as premiere danseuse. The production was arranged by Florence Rogge.

•

GERALDINE and JOE, comedy dancers of the recent Leon and Eddie's floor show

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will more than likely be seen in the new Al Jolson-Georgie Hale show.

●

NINA STROGANOVA will go to St. Louis as premiere danseuse with the St. Louis Municipal Opera between Ballet Theatre engagements.

●

CARMEN MIRANDA has just completed a three week engagement at the Versailles and is leaving for a vacation in Brazil before starting rehearsals for a Broadway revue.

●

SUNNY O'DEA is a feature dancer in *Keep Off the Grass.*

●

BARBARA PERRY has been brought from Hollywood by J. J. Shubert to dance in the fall production of the Ziegfeld Follies. Miss Perry will spend most of the summer in Louisville, Kentucky as featured dancer-actress with the Shubert's outdoor Operettas.

●

LILLIAN MOORE and BLAKE SCOTT will be the leading dancers with the Cincinnati Zoo Opera Company which opens June 30 for a six weeks run.

●

THE DIAMOND HORSESHOE revue is featuring an old-timers floor show. Among the stars are Gilda Gray who reached stardom in the Ziegfeld Follies of 1923, and Eddie Leonard, 70 year old dancing star.

●

THE GRAFF BALLET headed by Grace and Kurt Graff will make its first transcontinental tour next season. Meanwhile the Graffs are planning their company on a year round basis. They have taken up headquarters on a farm near Brattleboro, Vt., for rehearsal and the creation of a new ballet. This company will be the only dance attraction managed by Horner-Moyer, Inc., of Kansas City, former managers of the Ted Shawn dancers.

●

THE COUNTRY DANCE SOCIETY will hold a country dance party at the A.W.A. Clubhouse on 57th Street June 25.

●

WALK WITH MUSIC the new musical which opened on Broadway several days ago is featuring Mitzi Green, Jack Whiting, Kitty Carlisle, Frances Williams, Betty Lawford, Art Jarrett and Stepin Fetchit. The dances were arranged by Herbert Harper and Anton Dolin.

●

RAY BOLGER and Betty Bruce are creating somewhat of a sensation with their dancing in *Keep Off the Grass.*

●

MANUELA DEL RIO brought her Spanish ensemble to the Windsor Theatre May 27 with much authentic and colorful Spanish dancing. Miss Del Rio presented six new dances and several which proved most popular at her February concert. *Goyescas* was an unusual and educational example of what can be done with castanets and good Spanish music. The enthusiasm of the audience proved that the Spanish dance is taking a much greater hold on local dance audiences.

●

THE PARIS OPERA BALLET with Serge Lifar, Lorcia and others will take nine ballets and 1,000 costumes to Barcelona for an engagement.

●

SALLY RAND arrived in New York this week to continue tentative negotiations with Billy Rose concerning a new Rand girl show at the World's Fair. Mr. Rose wants the famed fan dancer for his Barbary Coast midway night club.

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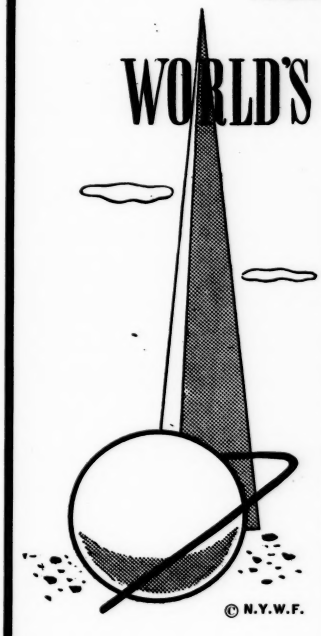

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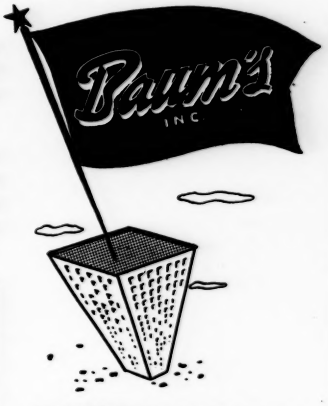

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CHOREGRAPHY

(*Continued from page* 16)

intricacies of ordinary language are such that it is not sufficiently definite for scientific purposes, which demand the exact and unambiguous statement of facts. For that reason a separate set of technical terms and symbols has been evolved for each department of scientific endeavor—mathematics, physics, mechanics, chemistry, medicine, the different arts and crafts, and even for language itself.

The art of dancing possesses such a vocabulary of technical terms. It has been and is still being augmented and expanded to accommodate the progress of technical achievement, and is universally acknowledged and applied by the entire dance world. It is their common language and most efficient auxiliary. It forms the only true basis upon which to establish any practical method of dance notation or description, but still it is purely verbal, and a method that will satisfy the demands of dance description must accomplish much that defies verbal expression as positively and persistently as does music. No thinking person would for a moment imagine it possible verbally to describe music to the point of rendition.

If not by words, then by what agency can dancing be described? There can be only one answer: by representative characters. It is precisely this that has been the chief obstacle to the creation of suitable dance script.

But such characters must be more than mere symbols or emblems of the things they represent; they must resemble those things for which they stand so clearly that they are unmistakable. They must picture them.

The first suggestion of practical value relating to such characters came from Carlo Blasis about the year 1825, but he did no more than to suggest in his magnificent "Code of Terpsichore" that symbols might be devised upon the basis of human anatomy. It was Arthur de Saint-Leon who first undertook to carry out the idea. He published the first part of his system in 1858 under the title of *"Stenochorégraphie."*

Saint-Leon did not live to complete his task, but it was taken up by Friedrich Albert Zorn of Odessa, who revised the entire system of Saint-Leon, and carried it to a logical and practical conclusion. Zorn's method was published in his "Grammar of the Art of Dancing" in 1885. He called his method "Choregraphy."

Zorn's system of dance notation has been in practical use now for a period of 50 years, and, although it has not achieved universal recognition by the dancing world, it has been adopted by a much greater number of dancers and teachers than any other. It possesses many advantages that should give it precedence over every other method.

It consists of surprisingly few basic characters indicating the positions of the members and the seven simple movements, which are "written" upon an auxiliary line below the treble score of the music, and to which the measure lines are extended. The characters are so placed upon this "floor line" that the position symbols are directly beneath the beats of the music, and the movement symbols, which are not as tall as the position symbols, are placed between them because, as Zorn tells us, "transition from one position to another is accomplished by movements." The entire method is synthetic. In addition to the position and movement characters, there are abbreviated symbols for the *temps* and *pas*.

The greatest merit of this method, in the opinion of the writer, lies in the fact that it contains nothing but logical and reasonable combinations of simple anatomical pictures which are easy to draw, easy to learn, and easy to read. They are not arbitrary designs of irrelevant shape, nor does it require more than a single line (which is actually related to the music) to record it. It does not call for expert technical knowledge of the higher mathematics, the composition of symphonic music, or the laws of political economy, but is adequate to fulfill every legitimate requirement of dance description.

The value of choregraphy as an adjunct to dancing needs no explanation, but is of course in exact proportion to the knowledge of the user. He who has most to record has the greatest need for a method of writing it. Still even the least experienced amateur may find it of benefit not only in making notes, but in helping him to comprehend exactly what he does.

The script of music not only preserved the compositions of the masters, but opened the way for more efficient teaching, and this is generally conceded by all musicians. When Zorn published his "Grammar" his intention was to teach choregraphy, but he produced a book which because of the choregraphy has ever since been recognized as the clearest exposition of dancing ever published.

The assertions frequently made by writers of our day that the Zorn choregraphy is incapable of describing the new German and other futuristic forms merely prove that their authors are either ignorant of the Zorn method or unable to analyze the work which they would describe. The Zorn system never claimed perfection. Herr Zorn himself said that the complete realization of his objective "will yet necessarily require much time and labor." He personally had devoted fifty years to it.

During all this time he had been in consultation with the highest authorities of his time, and had discussed with them every question upon which there were differences of opinion. His responsibility is beyond question. The "Grammar" was unanimously adopted after it had been submitted to a year of critical examination by every member of the convention to whom it had been presented, and made the sole basis for examination for membership in any association of dancers in Europe.

It is less than three centuries since the invention of the present practical and efficient music script, but it is responsible for the entire volume of recorded sound. Similar treatment applied to dancing could not fail to be of equal benefit.

The entire future of dancing as a progressive art is ultimately dependent upon an efficient and adequate method of describing and recording what is accomplished, for after all it is the cumulative result that shows progress, and dancers of whatever class can render no greater service to the true interests of dancing than to help the establishment of such a method—now.

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D.M.A. BULLETIN

(*Continued from page 27*)

was built at the famous Greenfield Village and on the opening night Mr. Edsel Ford made the announcement that the hall was to be called Lovett Hall in honor of Mr. Lovett.

Mr. Lovett has made a complete survey and research of the old Square and Round dances and is an authority on the subject. Knowing the demand throughout the country for old time square and round dances, the D. M. of A. Faculty Committee have invited Mr. Lovett to teach at Pittsburgh. He will present a three hour program during Convention week.

•

PERSONALS

ALBANY, N. Y.

The theatre building in which Mr. Oscar Hallenbeck's studio was located was completely demolished by fire Sunday night, May 19. The furniture and fixtures were covered by fire insurance but the Hallenbecks have lost all of their dance notes, books, etc. This has not prevented them from having their Spring Recitals, however.

•

EASTON, PA.

Miss Virginia Lisette Sexton of Easton, Pa., has been ill for quite some time and was forced to give up teaching.

•

CLEVELAND, OHIO

Mr. and Mrs. J. Harold Kerr announce the engagement of their daughter, Bettie, to Mr. Gordon Dallas Gray, of Cleveland, Ohio. Miss Kerr is a member of the Cleveland and Ohio Club No. 16, and teaches dancing in Painesville, Ohio. Mr. Gray is a dramatic teacher and has taken part in many plays, also was a member of *Tellers of Tales* on the air.

•

PASADENA, CALIF.

Mr. and Mrs. George A. Gollatz announce that the wedding of their daughter, Gladys Virginia, to Mr. Marvin Reinke Kuppinger took place at the First Methodist Church, Pasadena, on Thursday, June 6.

•

MIDDLETOWN, CONN.

Mr. B. L. Deming died very suddenly on Saturday, June 1. Funeral was held Tuesday, June 4, at the Emmett and Turner Funeral Home, Broad Street. Mr. Deming was one of our oldest members, having joined the D. M. of A. in 1893, and was Treasurer of the Dancing Teachers Club of Conn. for several years, but has not been active in the dance business for some time.

•

D.E.A. AFFILIATED CLUB No. 24

Winding up the busiest season in its history on April 28, the D.E.A. immediately set its board and committee members to work on plans for an even busier time next year. Heading the list of activities will be an enrollment promotion plan, the details of which are being rushed to completion for presentation at the 5th Annual Convention.

Drastic changes are expected next season in the monthly meeting programs. These sessions, long a featured membership advantage, will present next year a carefully graded and selected course of study in all phases of the dance. Beginning with the September meeting, if plans can be completed by that time, work will start on a general standardization of study in ballet, tap, acrobatic and ballroom. A committee appointed for that purpose is already engaged in selecting and grading the subjects and material embodied in the course.

A meeting of the entire 1940 Convention Faculty was held recently, at which time the material to be presented by each was discussed, and methods of coordination were planned. When the time to be devoted to study periods was analyzed, it was found that 42 hours had been assigned to 22 instructors, with 30 hours daytime study given over to ballet, tap, acrobatics, character, children's ballet, baby work, Spanish dances, musical comedy, novelties, precision and line work, with 12 hours evening study in ballroom dances to include Conga, Rumba, Tango, Waltz and Fox-Trot for juveniles and adults, eccentric styles, Folk dances and Squares and Rounds. Beginners' ballroom technique will also be presented.

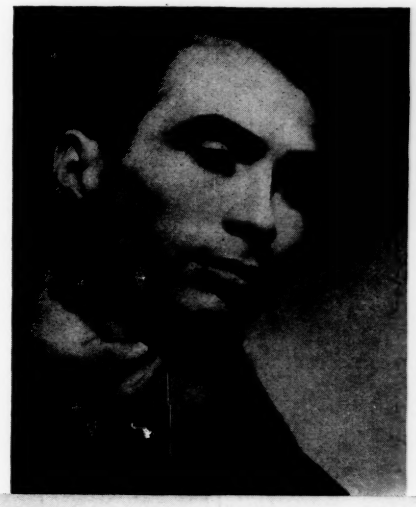
The 1940 Convention will officially open on the evening of August 11 with the President's Ball. Two instruction sessions will be given during the afternoon of the starting day. At various times during the week open forums for the purpose of discussing general problems will be conducted.

The Convention will be held in the Florentine Ballroom of the Park Central Hotel in New York.

WELCOME TO NEW YORK!

Where to stay while you are studying in New York this summer won't be a problem if you let THE AMERICAN DANCER help you. We are compiling a list of hotels, rooms, apartments, etc., and although we naturally can't guarantee vacancies when reservations aren't made in advance, we'll be glad to make suggestions and help you find a suitable place at a reasonable price. Write for advance information, stating your needs clearly.

JOSÉ LIMÓN



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CODE OF TERPSICHORE

(*Continued from page* 34)

it has no less a tendency than that of leading back to barbarism. In a word, all the horrors of feudal times, all the superstitions of the thirteenth century, together with the legends of the *Autos Sacramentales* of Calderon,* form the *material* and the essential elements of these depraved compositions, which are a part of that dark conspiracy, whose end is again to impose fetters on the human mind, even after reason has burst them asunder."

*For the hero of the romantic, see *Schlegel.* This writer may be very properly contrasted with an excellent work upon the romantic by Count Ségur, a production remarkable for purity of taste and elegance of style.

In short, to develop the imagination according to the system of some, is to place implicit faith in the most ridiculous absurdities, of which error and degradation are the consequences. Rather let reason be followed; it is the basis of a good education, and hence will arise a race of powerful, enlightened, and virtuous writers. The poets of antiquity were no trifling and unmeaning seducers into amusement; they were rather masters in morality, and the first instructors of mankind. This consideration will, doubtless, separate from the *romantic* school every person of credit, that otherwise, perhaps, would not have perceived its fatal and lamentable consequences. The above cited author says elsewhere: "It (the *romantic*) certainly affords specimens of charming compositions, and I could wish to applaud them; but they are always inferior to the great *classic* productions. The strain of the Svrens is not equal to the song of the Muses."

NOTE: If any person reflects deeply on this, he will find that the imagination is a passive faculty, but reason an active one. Upon this subject many are greatly mistaken in their ideas.

The *romantic* class is of a mixed nature; it embraces almost every style, for every object in nature becomes the property of the poet of romance. Taste or art is rarely employed in the choice or embellishment of subjects of this description. If, however, this medley were generally treated as it is by certain writers, it would have an effect infinitely more agreeable and interesting, considering its greater variety and striking contrasts. A fruitful imagination should ever place before it the image of the *beau ideal*, without which, as it has been shown, the descent into the absurd and ridiculous is easy and immediate.

As models, I would rather propose certain works of its followers, than the system itself. They should be followed with taste and discretion. It is impossible that a production truly romantic can be a model in all its parts; it ever presents a great disparity of objects; notwithstanding, parts may be found of great utility to the artist.

There are many critics and innovators who give the preference to this style above all other kinds of dramatic compositions; accusing classic authors, who keep within the bounds of reason, of being sterile, flat and cold. May it not be said that these critics resemble Demonatus, who, being opposed to the laws of a certain state, first declared them useless, and then, by consequence, superfluous?

The craving that authors, and the public also, have for novelty, is frequently injurious to the arts; hence it is that men of talent have united themselves to extravagant systems and styles, and it must be confessed that their inventions are of the miraculous order.

"Humana natura est novitatis avida."
Let us seek for novelty, but let not our compositions be void of good sense.

" . . . des chemins nouveaux, il est unheureux choix." (Lemierre.)

Racine, Voltaire, Matastasio, and Alfieri opened each for himself an untried way, through which they have passed like great and creating geniuses. Reason readily bestows on them admiration and applause; and the style of unaffected beauty to be found in their works is universally admired.

Concerning English dramatic poets who are of the romantic class, Montesquieu observes that "their genius is of a singular description; they do not even imitate the ancients whom they admire; their productions bear less resemblance to the regular course of nature than to those happy freaks in which she sometimes indulges; and this may be proved by Shakespeare and all his numerous imitators; and on this system it is that theirs has been formed. The same may be observed with respect to Calderon and his rivals, Vondel,* and the tragic poets of Germany."

*A Dutch poet, whose genius, according to his countrymen, is equal to that of Corneille, or of Shakespeare.

These authors, however, have not always presented the *happy freaks of nature;* for, what puerilities, absurdities, and extravagances may not be found mixed up with their natural and sublime passages! They must be examined with peculiar care, for we can obtain no profit from the good things to be found in such authors, except we bring to their perusal a taste already firmly established.

The crowd of imitators whom the splendid genius of these great men has attracted is very pernicious to young artists, who flatter themselves that they have faithfully reproduced their originals by copying all that is faulty in them. Void of both taste and fancy, these theatrical apes believe they work miracles, by straying from the road marked out by good sense. The vulgar, surprised and even astonished, second such efforts by vehement applause, and the frenzy endures a short period in opposition to the better understanding of connoisseurs; and, it even gives birth to other and similar productions.

"Credite, Pisones, isti fabulae fore librum
Persimile, cujus, veluta egri somnia vanae
Fingentur species; ut nec pes, nec caput uni.
Reddatur formae . . ."

(Horace.)

(*Continued next month*)

TEACHERS ARE INVITED

to make THE AMERICAN DANCER their headquarters while in New York this summer. Have your mail sent to you c/o THE AMERICAN DANCER and feel free to have friends meet you in our office or just drop in to get cool and rest a bit. And, by all means, let us help you with any information such as where to stay, where to eat, where to study, and where to go.